

# NEEDLECRAFT



AUGUST 1920





Painted by G. C. Widney for Cream of Wheat Co.

"JACK, THE GIANT-KILLER."

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All subscriptions received in the month of January will begin with the February number, those received in February will begin with the March number and so on throughout the year. It is impossible to begin a subscription with back numbers. Each subscriber is notified of the expiration of her subscription by a red and white blank enclosed in the last issue of the paper to which she is entitled. We always stop the paper at the expiration of the time paid for.

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MARGARET BARTON MANNING, Editor  
DORA DOUGLAS, Fashion Editor  
WILL C. IZOR, Advertising Manager

## "Will You Have a Rose?"

AT the corner of the street where I go to take my car down-town is a rose-hedge. The hedge surrounds a little home, unpretentious as to size but giving every evidence of refinement and comfort. The lawn is like a patch of green velvet, and the walks in apple-pie order, whatever that may mean—anyhow, there isn't a misplaced stone or stick, or scrap of wind-blown paper to be seen. And there are the roses; great, fragrant white roses that seemed to me, as I stood waiting for my car a morning or two ago, to have blossomed overnight. I looked at them admiringly, and drew a deep breath as I inhaled their perfume. Frankly, I came very near to coveting my neighbor's goods that minute.

"Wouldn't you like one or two?" questioned a soft voice. And there stood, just inside the hedge, a little lady with silvery hair, and pink cheeks, and eyes that smiled at me. She held in her hand a pair of pruning-shears, and before I fully realized what was about to happen she had clipped three of the loveliest half-opened blossoms, and twisted a piece of waxed paper around the stems, and was passing them out to me across the hedge.

"The paper will keep the briars out of your fingers," she said, and the smile in her blue eyes—not one bit faded—brightened into a genuine twinkle. "It is the one bad thing about roses that they will bear thorns; but perhaps we appreciate them all the more. Anyway we will forgive them for one unpleasant quality because they are so beautiful in every other way, won't we? Sometimes I think that is the way we should do by our friends—and all people."

I heard my car in the near distance, but I resolutely turned my back on the street and buried my nose in the roses. And then I said to my new-found friend: "I cannot thank you enough for these, and you do not wish me to try; you wish me to pass on the pleasure that has come to me, and that I shall surely endeavor to do. But won't you tell me how you happened to give them to me—a perfect stranger? Did you hear me wishing for them?"

"By thought transference?" she asked, with a laugh that reminded me of a chime of soft, faraway bells. "Oh, no—I gave them to you because I love to. My roses are very dear to me, and a blessing shared is a blessing doubled, you know. Just as soon as they begin to bloom I begin to give them away; to send them on a mission, as my boy calls it. I do not give them to everybody—not all care for them. I can tell those who do. Others might accept them out of courtesy to 'a cranky old woman' and throw them down before the next corner—which would make me very sorry, if I knew it. So I have to be just a bit careful. And I have a fancy that the more roses I cut the more I may; there are thousands more blossoms than if I kept them all to myself."

"It is just so with kindness, with happiness, with any pleasures we may have," the cheery voice went on; "the more we give to others, the more we have. Don't you think so? And do not for a minute think we are strangers, you and I; the roses have made us good friends, and we are going to stay so."

"I'm glad—GLAD!" I said, and reached across the hedge for a hand-clasp. And when I had signaled my car, and turned at the last minute for a backward look, there were two little folks standing where I had stood, their faces glowing with wonderful delight as the owner of the hedge clipped a share of roses for them.

For myself, I carried the inspiration borrowed from "my lady of the roses" all day long, and not once did I lose an opportunity to pass along anything that seemed good to me and might help another. It isn't hard to do this, once we begin to get the habit; that we do not do it more is simply because we do not think.

Few of us possess a rose-hedge; but we may all sweeten others' lives and our own by giving the roses of appreciation, and good-will, and helpfulness. There is need of all we can scatter.—A. G. F.

## Grandmother's Oldfashioned Garden

By MRS. E. C. WHITNEY

*It stands, walled in by pickets gray and banks of royal green,  
In squares of box and southernwood with plots of flowers between,  
Great peonies of splendid hue, poppies of eastern dye,  
And pinks with which Arabia's spice in sweetness may not vie.*

*Mosaic strips of heliotrope and fringe of silken phlox,  
Geraniums with scarlet crest and gorgeous hollyhocks,  
Sweet mignonette and candytuft, and portulacas, too,  
Forget-me-nots of heavenly tint, sweet-peas, and feather-few.*

*Old bachelors with buttons bright, and maids of long renown,  
Attired with quaint simplicity in faded salmon gown,  
Dispensing yet a subtle charm, more potent than the glow  
On fresher blooms, dear relics of a hallowed long-ago.*

*Maternal pansies keeping guard over a laughing row  
Of little flirts—"Ladies' Delight" they style themselves, you know!  
Their stately grandma's velvet gowns they flaunt with easy grace,  
And even imitate her caps, and little puckered face!*

*In the dress-circle stand the peers of this ambrosial realm,  
Jonquils in satin coats, and dames whose splendors overwhelm  
The simpler folks; tall fleur-de-lis at prince's-feathers smoo,  
And Japan lilies—proud grandees—hold court alone the while.*

*Pink almonds and the damask rose here make themselves a home,  
And all the rest, blush, cinnamon, and bridals, too, find room.  
Ravishing scents! The humming-birds who quaff these nectared cups,  
And bees, spinning their golden wax, and gauzy fly who sups*

*From honeyed calyxes, enhance the witchery of scene  
Outspread on dewy summer morns. As eagerly I lean  
To catch the roseate flush of dawn while yet the day-stars kiss  
The little buds, till every lovely petal glows with bliss.*

*O holy calm! O depth of peace! sweetened by mellow call  
Of bluebird to its timid mate e'er the first sunbeams fall;  
Then earth exults. High carnival of song, and tint, and scent  
Thrills every heart with symphonies of idyllic content.*

## Concerning "Original" Designs

"I MADE up an edging to use on some curtains, and it was so pretty and so much admired by my friends that I resolved to share it with Needlecraft-readers in part payment for the many good things I receive from others. When I opened my next paper, lo and behold! there was that selfsame lace, or one so slightly different that you would take it for the same. It was a simple pattern, but just the thing for curtains, and I had never seen it anywhere until I made it. How would you explain this?"

It often happens that two persons, studying the same problem, working or thinking along similar lines, hit upon the same solution or idea. It is said that Thomas Edison and the inventor Poulson, who has been called "the Swedish Edison," invented, one the dictograph and the other the dictaphone at practically the same time—or caught the idea which led to the invention, and that neither knew of the other's work until both models were completed. If this be true, as it undoubtedly is, it would not seem at all surprising that two women, interested in producing the very prettiest and most suitable trimming imaginable for curtains, should chance upon very nearly the same design. One scientific man tells us that there is a vast mental reservoir, or mind, upon which we, by earnest, concentrated attention or thought, may draw. One of the greatest of modern inventors has hinted at the wireless telephone; and there are very few of us who have not noted instances of telepathy or thought-transference which seemed quite marvelous. In some way our minds are linked with or get

into the same current or wave with the minds of others who are thinking along identical lines.

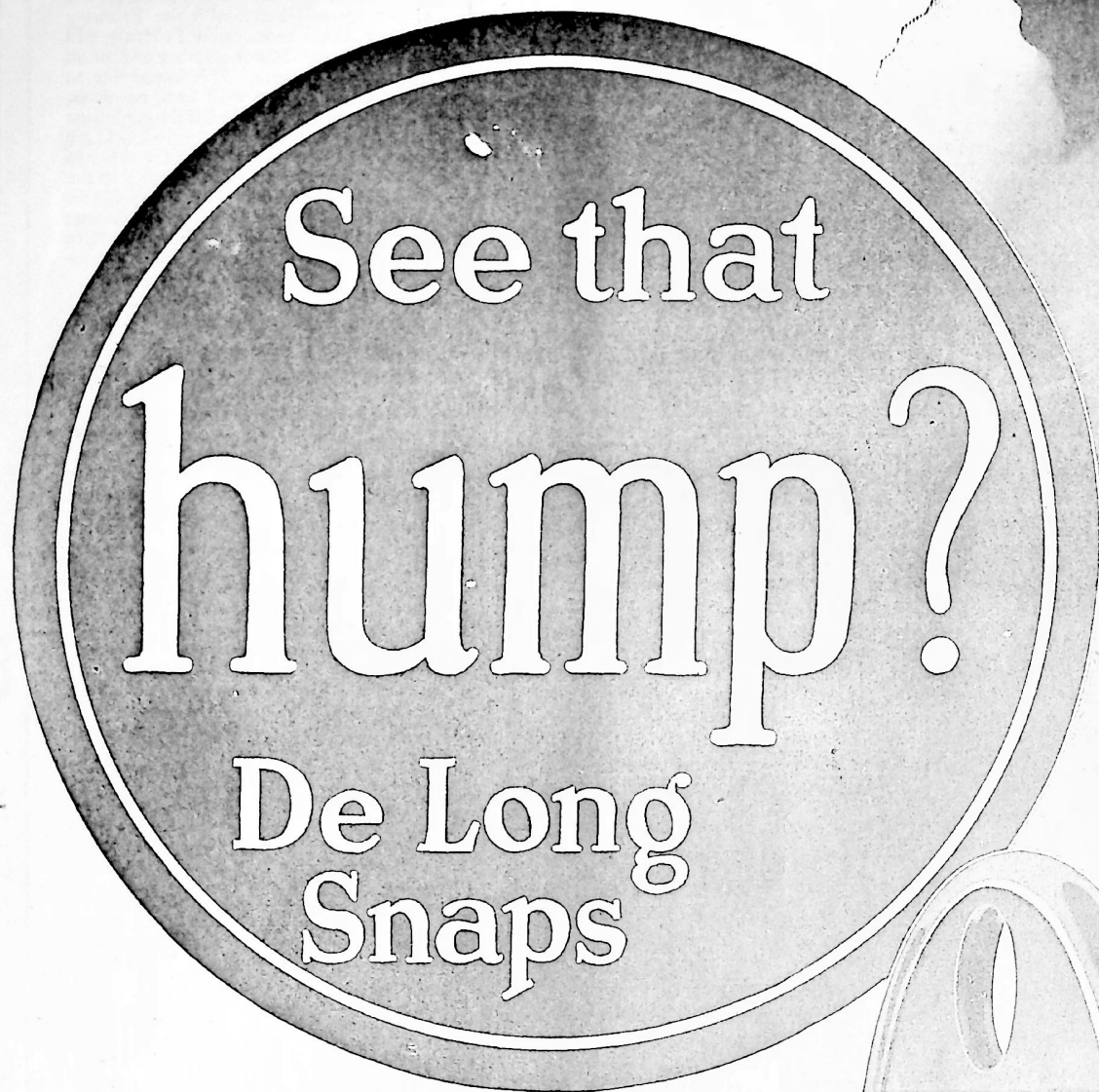
This is a deep subject, however—for the most part beyond present human ken—and we will not let it bother us too much. If one of us "makes up" a pretty edging, and another does the same thing, so much the better—although it is a bit disappointing to the one who gets in second! Yet it is very rarely the case that two pieces of work—even though the simplest of edgings—original with the workers, are exactly alike; the coincidence will not be observed once in a thousand times.

Our good contributors—those within whom the Needlecraft spirit of sharing all good things is strong—must remember, however, that no articles sent for publication may be copied from any other fancy-work periodical or book. And the statement that the design is original should be plainly made. As to "originality" there is, of course, a big question. For example, the leaves and grapes used for the "vintage" pattern in filet-crochet, cannot be called original as motifs, but there can be a very attractive original arrangement made of them. It is the same with other motifs, the rose, daffodil, butterfly, and a half thousand more.

If the adaptation is new no fault can be found; and it is quite wonderful how many lovely designs for every sort of decoration may be worked out in this popular lace by means of checked paper. The study is extremely fascinating, and we know that among our reader-contributors are many who may easily come to excel professional designers in this art.

Let it be remembered, however, that Needlecraft does not intentionally present any work taken from a copyrighted publication. In our issue of July, 1919, we published a yoke of rose-design contributed by and credited to Mrs. I. K. Doyle. Some time after its appearance in our magazine we learned that this design was originated by Mrs. Anna Wuerfel Brown, of Toledo, Ohio, and published by her in her "A. W. B. Book No. 7." We are now very glad to give credit where it is due.





FILMIEST georgette—chiffon—dainty and exquisite as can be—and you may look and look for the fasteners, *but you can't see them—if they're De Long Snaps.*

It's only when you run your fingers along the closing that you feel them there—the flattest snaps made.

They hold *securely*—don't keep coming undone to annoy and embarrass you. And—just as important—they *let go* when wanted, with no need of strain on the delicate fabric.

The De Long *hump* is the secret—it makes De Long Snaps hold tight or open easily, at *your wish*—and *lie flat all the time*.

Convenient, too. You can't sew them on wrong. And Rust?—Never!

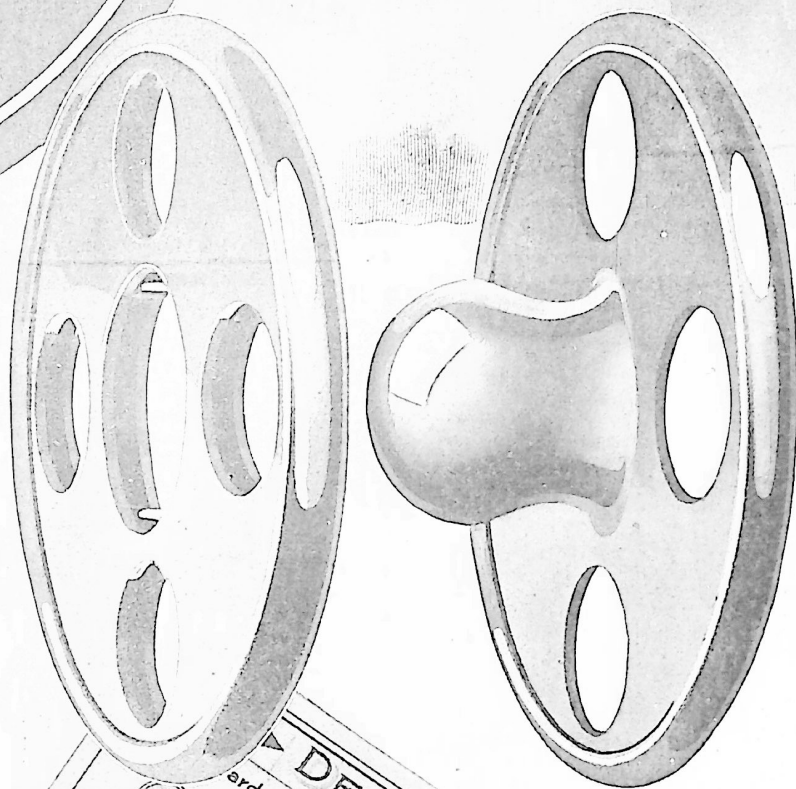
For the gown or blouse you're most anxious about—the one that *must* be perfect—get De Long Snaps—on the card with the red seal—"See that hump?"

DE LONG Hook & Eye COMPANY  
Philadelphia, U. S. A.      St. Marys, Canada.

# DE LONG SNAPS

Other DeLong Dress Necessities:

DeLong Toilet Pins    DeLong Safety Pins    DeLong Hair Pins    DeLong Hooks & Eyes    DeLong Hook & Eye Tape





## A Novel Combination of Filet-Crochet and Embroidery

By EMMA L. BOARDMAN



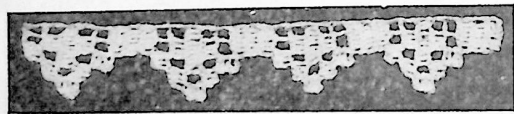
NEW and interesting use for the popular filet-crochet has been discovered; it consists in fashioning flower-petals of the lace and applying them as a part of the embroidered design. The latter, in the present case, is simple but graceful and artistic, and carried out entirely in solid work. The leaf-sprays and stems are in padded satin-stitch, the triple leaves are one half in the same stitch, the other half outlined and filled in with seed-stitch. The flower-center and stamens are done in padded satin-stitch, and the petals on one side heavily outlined with this stitch, as are the three lace petals on the opposite side after having been carefully basted in place.

For the lace petals use No. 100 crochet-thread, or a size that will give about ten spaces to the inch. Make a chain of 10 stitches, turn.

1. A treble in 7th stitch, chain 2, miss 2, 1 treble, forming a space, widen (by chain 2, a treble in same stitch with last treble, turn).
2. Widen (by chain 5, treble in last treble made), 3 spaces, turn.
3. Widen, 4 spaces, widen.
4. Chain 7, a treble in last treble made, 3 more spaces, 4 trebles, 2 spaces, turn.
5. One space, 10 trebles, 3 spaces, turn.
6. Four spaces, 4 trebles, 2 spaces, turn.
- 7, 8. Seven spaces, turn. This row completes 1st petal.
9. Slip over 1 space, 6 spaces (chain 5 for 1st), turn.
10. Five spaces, turn.
11. Widen, 5 spaces, turn.
12. Six spaces, widen.
- 13, 14. Like 6th and 5th, reversed.
15. Two spaces, 4 trebles, 4 spaces, chain 2, a triple treble in same stitch with last treble, chain 2, a treble in center of triple treble, chain 24, to start 3d petal, turn.
16. A treble in 7th stitch, 6 more spaces on chain, 9 spaces, turn.
17. Sixteen spaces, widen.
18. Fourteen spaces, turn.
19. Narrow, 6 spaces, 4 trebles, 6 spaces, turn.
20. Five spaces, 10 trebles, 3 spaces, turn.
21. Narrow, 3 spaces, 4 trebles, 6 spaces, turn.
22. Slip over 4 spaces, 6 spaces, fasten.

After the petals have been basted in place and worked around with the padded satin-stitch, carrying a line of the embroidery down between each two petals, to divide them, cut away the fabric carefully from underneath the lace. If preferred the cutting-away may be done before the outlining of the petals is done, in which case the raw edge will be held by the embroidery-stitches.

A little embroidered spray finishes the corners of the



Detail of Edging

collar, and a simple filet-edging is used on the front of blouse, cuffs and collar with charming effect. Make a chain of 9 stitches, turn.

1. Miss 3, 6 trebles in 6 stitches, turn.
- 2, 3. Chain 3, 6 trebles, turn.
4. Two spaces, widen 3 trebles (thus: Over, insert hook in same stitch with last treble made, over, draw through 1 stitch, then work off 2 stitches at a time, as usual; for the next widening treble or trebles, insert the



No. 1647 D. A Novel Combination of Filet-Crochet and Embroidery

hook in the 1st stitch at base of preceding treble, which forms a chain to work on. Any number of trebles may be widened at end of a row in this simple way).

5. Widen by making a chain of 5 stitches, miss 3, a treble in each of 2 stitches and 1 in last treble of last row, 1 space, 4 trebles, 1 space, turn.
6. Ten trebles (chain 3 for 1st), 1 space, widen 3 trebles, turn.
7. Slip over 3 widened trebles, chain 3, 2 trebles in space and treble in treble, 1 space, 4 trebles, 1 space, turn.
8. Two spaces, 4 trebles, turn.
9. Slip over 3 trebles, chain 3, 6 trebles, turn. Repeat from 2d row.

No. 1647 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on white voile, \$3.25. Floss to embroider, 15 cents. Crochet-thread for inset and edge, size 100, 25 cents

HEMSTITCHING is a popular trimming for the cotton and linen frocks, and a pretty conceit is the use of several contrasting shades in threads. A voile dress in cinder-gray had hemstitching in squares; and the threads used were green, red and purple, with a pleasing result.

It is many years since ribbons have been so much in demand as they are now. This may be largely due to the unusual variety and beauty of the ribbons displayed. It looks as though ribbon is being used for everything in the fashion line. The new cotton ribbons are finding favor and they are very pretty. Those embroidered in

small floral designs in brilliant colorings are popular for millinery. Then there is an eighteen-inch width in striped effects and floral patterns that is in demand for vestings as well as sashes.

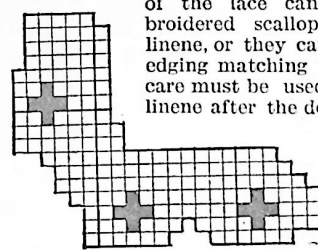
Many of the summer dresses show the low waist-line, and to produce graceful lines this requires a crush belt which is another call for the beautiful ribbons seen in the new displays.

Tiny ruffles, platings or hemstitched bands are seen this season on many of the most stylish frocks of taffeta-silk or light woolen. One overblouse of the new rough-fibred silk crepe has five plaited frills of organdie at each side of the front, and a shawl-collar of the white organdie edged with the tiniest plaited frillings.

Vests in white kid in apron-style are a new fashion-note. They are handsomely embroidered in bright-colored silks, and will make an effective dress-accessory to the dark tailored suit. Many of them have a ribbon bow at the neck and a long, flowing end at one side.

A VERY beautiful new sort of embroidery is now being shown in some of the most exclusive shops in New York. This resembles the wonderful old Italian laces of the Middle Ages, but it is now being made in the French workrooms and can be easily copied by the woman with clever fingers. It is made into collars, cuffs, straight vests, table-runners, center-pieces, doilies, covers for sofa-pillows, dresser-scarfs, etc. On a heavy lace foundation are beautifully embroidered bunches or wreaths of flowers or conventional designs. Now, although the finished product looks very elaborate, the method of procedure is extremely simple. The foundation lace is purchased readymade, filet-net, Cluny net, or any other rather showy wide insertion or net is used and sometimes even plain Brussels net. This is cut the shape required and then basted on stiff brown paper. Then a transfer-pattern in some rather large floral design is procured and the pattern stamped on line or some heavy white cotton material which is cut of the exact size of the net and carefully basted on top of it so that the floral design will come in appropriate places. Then the flowers are padded in the usual manner and embroidered in

over-and-over or satin-stitch through line, lace and paper, and when finished the line is carefully cut away, leaving the flowers in high relief embroidered on the lace. The paper can then be readily pulled off. Some embroiderers do not baste the lace on paper at all, but simply fasten the material on which the pattern is stamped to it and use an embroidery-hoop to keep it smooth. The edges



Working-Pattern of Flower-Petals

of the lace can be finished with embroidered scallops worked through the line, or they can be trimmed with lace edging matching the net used. Extreme care must be used in cutting away the line after the design is embroidered, so as not to cut the lace beneath. It is best to use for this purpose a pair of manicure-scissors with curved blades.

BEDROOM slippers made of ribbon, for summer wear, make very acceptable gifts. Take a strip of wide ribbon, the amount according to size of slipper, join the ends and sew to the sole, gathering or fulling as required around the toe, and slightly at the sides. Finish the other edge with a hem and run in an elastic tape, decorating with a crocheted rosette or small bow of narrow ribbon on top of the instep of vamp. Other material than ribbon will serve.—Mrs. W. L. H., Iowa.



# Embroideries for the Library or Living-Room

By MARION DANA MATTHEWS



ANY housekeepers, who enjoy making home the most attractive place to be found in a day's journey, have adopted the plan of changing the fittings of the rooms mainly used by the family at least twice in the year. With the coming of summer the embroidered pieces that have done service through the winter are put away for a "vacation"; and other pieces, adapted to the season, or differing radically from the winter-fittings, take their places.

A set of all-white embroidery on white crash is something of an innovation, but a most charming one. The material is serviceable, and will stand repeated tubbing without harm, as will the embroidery which is simple, quickly executed, and of unusual and pleasing design. French knots, with loop- or lazy-daisy-stitch, outline-stitch and a touch of solid or French embroidery—satin-stitch—are used. For these stitches four strands—of the six-strand floss—are employed in working the knots, loop-stitch and the heavy outline or rope-stitch of the up-right lines, and two strands for the stems and solid work.

The wreath has alternating flowers of French knots, with a solid dot at center, and leaflets, two on each side of the stem. Loop-stitch is familiar to most needleworkers; it is really the chain-stitch, varied slightly in the way of adaptation to a requisite purpose. Bring the needle up through at base of the leaflet or petal, put it down again almost in the same place, inserting it a thread or two from where it came up, and bring it out again in a long stitch to the tip of the leaf, letting the working-thread lie in a loop and bring the needle out inside this loop; draw up the stitch carefully, so that the loop covers the stamped outline, and put the needle down outside, forming a tiny stitch to hold the tip of the loop in place. The stitch is very quickly done, and effective for small, narrow petals and leaflets.

For the center of the wreath the little circles of knots, each with its solid dot, are arranged in groups surrounding a larger dot, and with intermingling leaves of padded satin-stitch; these leaves are padded and worked from center to edge, leaving a midrib, until within about one fourth inch of the tip, when the stitches are carried entirely across. The festoons, or curving lines from which the straight lines of heavy outlining radiate, are worked in the same manner as the wreath, and each straight line is tipped by a flower of French knots, with the small dot at center. As suggested, the work "goes" very quickly, and the result cannot fail to be most gratifying. Even though one may not wish or need the set for library- or living-room, it will be found very suitable and attractive elsewhere. For the dining-room the centerpiece makes a very good-looking between-meal cloth, with the scarf to match for the sideboard; and the pillow gives a touch of comfort wherever placed. It should be so arranged that the cover is easily removed for laundering, and as good an arrangement as any is to simply sew the back to front at one end with stitches that may be easily taken out and replaced.

A simple crocheted edging adds to the effect. One may use a pattern which is familiar and well liked, or the one given. For the latter make a chain of required length to extend easily around pillow, scarf or centerpiece, the edge of the latter two pieces being finished with a narrow handmade hem. It is a good plan, when one is not sure of the length, or how much the chain will "take up" in working, to leave a length of thread at beginning; then, having worked the first row back on the chain, the latter can be measured and added to as required. No. 70 crochet-thread was used for the edging illustrated, but coarser thread may be chosen, if preferred.

1. Chain 5, miss 4, fasten in next with a double, chain 4, miss 4, fasten; repeat.

2. Slip to 3d of 5 chain, 3 doubles under chain, \* chain 9, 3 doubles under next 5 chain, missing the loop of 4 chain; repeat.

3. Fill each loop of 9 chain with 5 doubles, triple picot of chain 5, fasten back in 1st stitch of chain, (chain 5, fasten in same place) twice, 5 doubles under 9 chain; repeat.

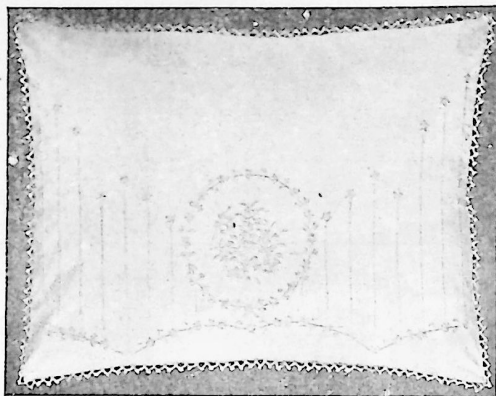
Whip the edging to edge of hem, and ends and sides of pillow.

No. 1648 D. Perforated stamping - pattern, 35 cents. Transfer-pattern, 15 cents. Stamped on crash, with plain back, 85 cents. Floss to embroider, 36 cents. Crochet-thread, No. 70, for edge, 28 cents.

No. 1649 D. Perforated stamping - pattern (one half the design), 35 cents. Transfer-pattern, 15 cents. Stamped on 18x48-inch crash, 85 cents. Floss to embroider, 81 cents. Crochet-thread, No. 70, for edge, 56 cents.

No. 1650 D. Perforated stamping - pattern (one half the design), 50 cents. Transfer-pattern (four sections), 60 cents. Stamped on 36-inch crash, \$1.25. Floss to embroider, \$1.44. Crochet-thread, No. 70, for edge, 56 cents.

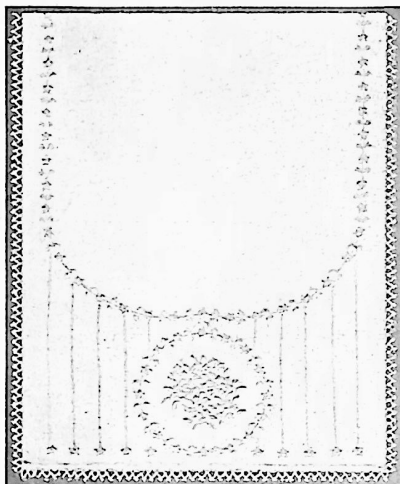
WILL some contributor who makes hairpin-lace kindly send a little bonnet for a baby, also a yoke to match, in the same work? — Mrs. R. B., North Dakota.



No. 1648 D. A Touch of Comfort

## What Other Needleworkers Have Found Out

I FIND the following a very satisfactory way of stiffening baskets: Procure a handful of cheap lump glue, put into a cup of hot water and allow to melt. When it is all dissolved put in your basket, stir until thoroughly wet, lift out and stretch over a bowl, crock, pail, or other mold of proper size, that has been greased.



No. 1649 D. The Scarf or Table-Runner

Allow to remain until hard. Brown or dark-colored baskets are very pretty and serviceable. Lined and fitted up for sewing-basket, they make the nicest of gifts. I have a crocheted picture-frame stiffened in this way that is very pretty; made of orange or gold-color thread it resembles gold. — Alice Lutes, Wisconsin.

IF you wish to embroider some dark material on which the design cannot be stamped, take off the latter on strong, brown paper, baste this on the place where

the embroidery is desired, and work over the paper. When finished carefully tear the paper away, taking pains not to pull the stitches. It saves padding, and the work is much more easily and quickly done, and looks better. — Ida Bates, South Carolina.

PERHAPS the method for stiffening baskets, or any kind of crocheted or knitted receptacles, which we used forty years ago will do yet: For shaping and stiffening baskets, boxes, covers for them, or sets for the dresser or bureau, we simply selected a box, bucket, mug, bowl, or any dish of tin, wood, granite or china, of size or shape desired for a model, and made our designs to fit over the outside, finishing them entirely, edges and all, even to the handles of baskets. The next thing in order was a good, thick, old-fashioned boiled starch, of plain family flour, with a teaspoonful of salt added to each cup of flour. All the pieces were starched very thoroughly in this, rubbing the starch in well, then stretched over the mold or model, care being taken to bring the design out in an even, neat way. If the molds are rubbed with oil or paraffine, the work will come off more easily after having become thoroughly dry. Put them in a sunny, airy place to dry. They will be very stiff, and remain so. If desired the finished article may be given a coat of shellac, any color, and lined or trimmed with silk or ribbon. With reasonable care such articles will last a lifetime. — Oldtimer, Illinois.

I HAVE made a discovery which has proved so helpful to one busy mother that I wish to pass it on: When sewing, if you will tie the thread of the new spool to the end of the thread of the empty spool, and keep stitching until the knot reaches the needle, you have only to cut the thread at the knot and put the new thread through the needle. This plan saves the time of threading the machine, and "many minutes make a day," you know. — Mrs. Elsie Thorp, Kansas.

I SOLVED the question of hemming sheets to my own satisfaction, as follows: I use a wide hem for the top, and when the sheets get old and have to be turned I change hems, also, reversing the sheets. I use tubing for pillowcases, and when they show wear I rip the seam, putting the middle at the side. If embroidered, put the pattern or initial at the side, just at the turn. — Mrs. N. Nelson, Washington.

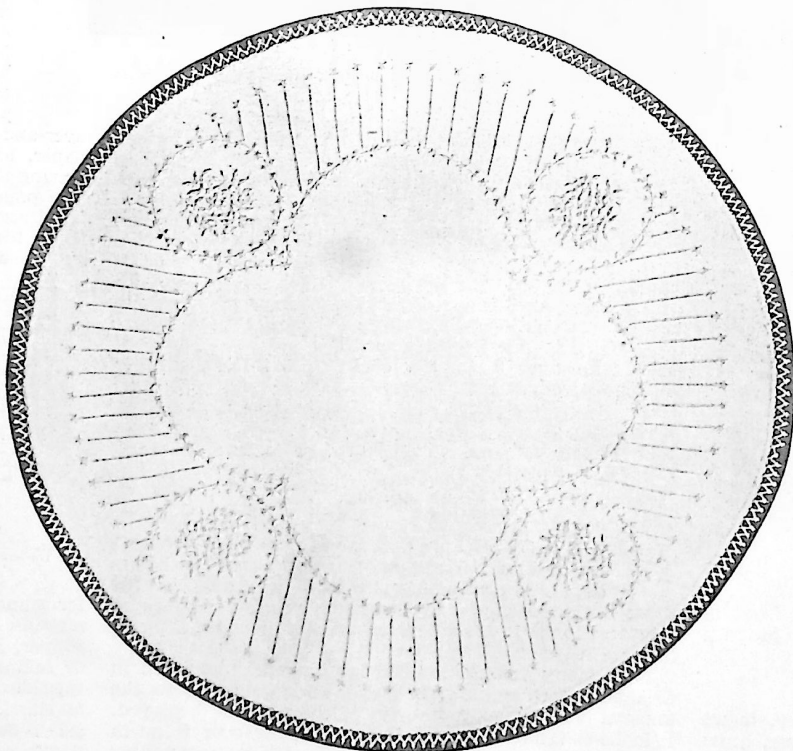
TRY running a cake of pure beeswax over the thread you intend using for gathering or shirring anything. The gathers will stay in place much better, and time will be saved in adjusting them; the thread will be stronger when waxed, also. — Mrs. E. L. Amadon, Vermont.

ANY attractive wide insertion in filet-crochet may be combined with ribbon of the same width in making a very pretty door-panel; have the center strip shortest, the length gradually increasing to the outside strips. Have the ends pointed, with a tassel on each. A dresser-scarf is made in the same way, using two strips of wide ribbon—or hemstitched scrim or linen, if preferred—with insertion between, each strip having the ends pointed. — Mrs. W. L. H., Iowa.

IF the first stitch of the selvage in knitted laces or edgings, or the inside edge of collars and similar articles, is slipped off without knitting, the result will be a much firmer and neater edge. I find, too, that when one knits rather tightly it is a good plan to add an extra stitch for every ten or fifteen stitches cast on the needle, and just drop them off without knitting in their own places. Of course they ravel or pull out, but this takes away the tight, drawn look of the edge which always shows so badly. When binding off a finished piece of work, after slipping a stitch over another one, try putting the stitch that is left on the right-hand needle back on to the left needle and knit it off again in the usual way. This makes the stitch a bit longer and helps the looks of the edge. — Mrs. W. M. Knoer, Tennessee.

IN crocheting, if you make a mistake and do not discover it until the next row or round, do not ravel the work back to it; just cut the thread two stitches ahead of the "miss," ravel out the latter and make it right, tie a neat knot, and it will never be noticed. Try it. — Mrs. A. H. Patrick, Iowa.

PERHAPS not all needlecrafters may know that blueprints provide an excellent way of keeping patterns of tatting—or indeed, other handmade laces. When I have completed an unusual design, or some portion that needs a clear picture to show just how the work is done, or wish to furnish a pattern to someone else without the trouble of actually working it out, I simply make a blueprint of it; it is satisfactory and very quickly done. — Ora M. Waychoff, Kans.



No. 1650 D. Centerpiece in All-White Embroidery



# Luncheon-Set Combining Filet-Crochet and Embroidery

By EMMA L. BOARDMAN



THE butterfly-motif, always a favorite decoration, was never more attractively employed than in the decoration of a luncheon-set combining embroidery with filet-crochet. The wings of the butterfly are of lace, the body, head and antennae of solid embroidery. Different sizes are used in the different pieces

which go to make up the set—the oblong place- or service-dolly, round doily, centerpiece, napkin and maid's serving-pad which may, if desired, be used as a hot-dish mat. The embroidered motif is a conventionalized wheat-design, entirely in padded satin-stitch, simple and very effective.

Use a crochet-thread that will give the work being done close and firm, about 8 spaces to the inch. For the butterfly used on the centerpiece commence at the center, or body, with a chain of 35 stitches, turn.

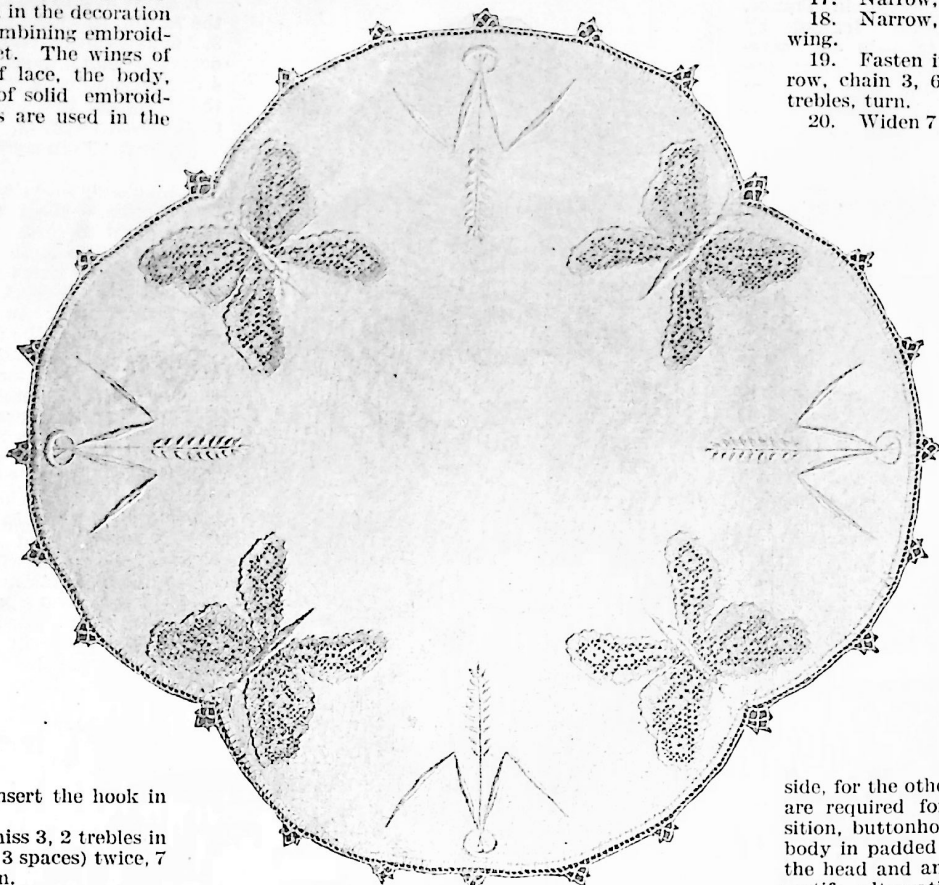
1. A treble in 8th stitch, 9 more spaces, turn.

2. Chain 5, treble in last treble made, to widen, 8 spaces, 7 trebles, turn.

3. Chain 8, miss 3, 5 trebles in 5 stitches and 7 in 7 trebles, 3 spaces, (4 trebles, 1 space) twice, 7 trebles, widen 3 trebles, turn. To widen any number of trebles at end of a row, work the treble as usual until you have 3 loops or stitches on the needle; take up the thread and draw through 1 stitch, which really gives you a chain-stitch at base of the treble, then work off as usual. In making the next (widening) treble, insert the hook in the 1 chain at base of preceding treble.

4. Widen 3 trebles (thus: Chain 5, miss 3, 2 trebles in 2 stitches), 4 trebles, \* 1 space, (4 trebles, 3 spaces) twice, 7 trebles, 1 space, widen 6 more trebles, turn.

5. Widen (chain 5, miss 3, 2 trebles in 2 stitches and 1 in treble), \* 2 spaces, (7 trebles, 1 space) twice, 4 trebles, (1 space, 4 trebles) twice, 2 spaces, 7 trebles, widen 3 trebles, turn.

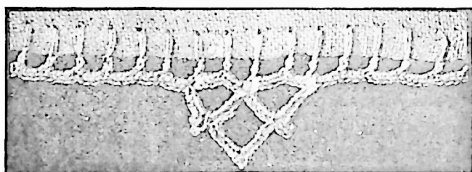


No. 1651 D. The Centerpiece

3 for 1st), 2 spaces, 7 trebles, 2 spaces, widen 6, turn.

9. Widen 7 trebles (thus: Chain 8, miss 3, 5 trebles in 5 stitches and treble in treble), 3 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 7 trebles, turn.

10. Narrow, 7 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 4 spaces, widen 3 trebles, turn.



Detail of Edge

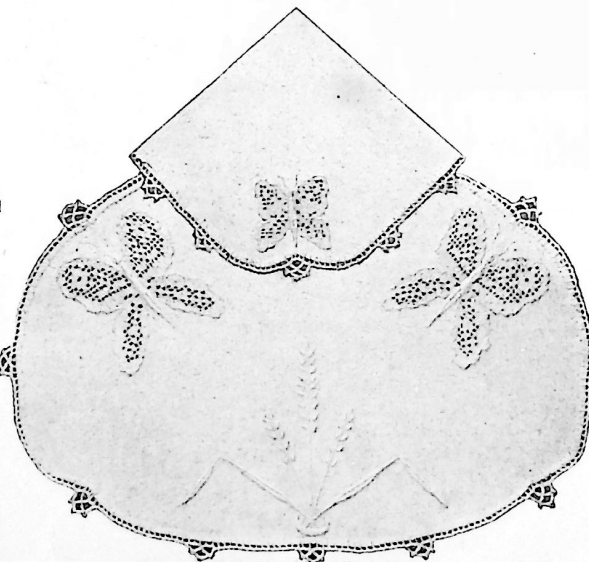
11. Widen 7 trebles, 1 space, 13 trebles, 1 space, 7 trebles, 2 spaces, 7 trebles, turn.

12. Narrow, 7 trebles, 2 spaces, 4 trebles, 7 spaces, 4 trebles, widen 3 trebles, turn.

13. Seven trebles, 1 space, 10 trebles, 2 spaces, 4 trebles, 2 spaces, 10 trebles, turn.

14. Narrow, 10 trebles, (1 space, 4 trebles, 2 spaces, 4 trebles) twice, widen 3 trebles, turn.

15. Seven trebles, 2 spaces, 10 trebles, 2 spaces, 4 trebles, 1 space, 10 trebles, turn.



No. 1654 D. The Napkin. No. 1655 D. The Serviette

16. Narrow, 10 trebles, 8 spaces, 7 trebles, turn.

17. Narrow, 19 trebles, 1 space, 10 trebles, turn.

18. Narrow, 22 trebles. This completes the lower wing.

19. Fasten in 4th of the 3d group of 7 trebles, in 6th row, chain 3, 6 trebles, 2 spaces, 4 trebles, 3 spaces, 4 trebles, turn.

20. Widen 7 trebles (as in 9th row), (2 spaces, 7 trebles) twice, turn.

21. Seven trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 3 spaces, 7 trebles, turn.

22. Widen 10 trebles (chain 11, miss 3, 8 trebles in 8 stitches and treble in treble), 4 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 7 trebles, turn.

23. Seven trebles, 2 spaces, 7 trebles, 1 space, 13 trebles, 1 space, 7 trebles, turn.

24. Like 4th to \*, 7 spaces, 4 trebles, 2 spaces, 7 trebles, turn.

25. Ten trebles, 2 spaces, 4 trebles, 2 spaces, 10 trebles, 1 space, 7 trebles, turn.

26. Like 4th to \*, 2 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, 1 space, 10 trebles, turn.

27. Ten trebles, 1 space, 4 trebles, 2 spaces, 10 trebles, 2 spaces, 7 trebles, turn.

28. Seven trebles, 8 spaces, 10 trebles, turn.

29. Slip to 7th treble, chain 3, 9 trebles, 1 space, 19 trebles, turn.

30. Slip to 7th treble, chain 3, 21 trebles; fasten off.

Go back to the 1st row of spaces, and repeat from 2d row, on other side, for the other two wings. Four of these butterflies are required for the centerpiece. Baste each in position, buttonhole closely around the edge, and work the body in padded satin-stitches over the 1st row of spaces, the head and antennae in same stitch. The embroidered motifs, alternating with the butterflies, are also worked solidly.

Finish the edge with a narrow hem; fasten in over the hem.

1. Chain 6, \* miss space of about 3 chain, a treble over the hem, chain 3; repeat, joining last 3 chain to 3d of 6 chain. In the indentation of scallops make only 2 chain between trebles.

2. Four doubles in each of 16 spaces, turn, (chain 8, fasten over 2d treble back, missing 2 spaces) twice, turn, 6 doubles, picot of 4 chain and 7 doubles in last loop made, 6 doubles in next loop, turn, chain 8, miss 6 doubles of preceding loop and fasten in next (just ahead of the picot), turn, fill loop with 7 doubles, picot, 7 doubles, with 1 double, picot and 6 doubles in unfilled loop below, and repeat. To make the scallop in indentation, fill the space of 2 chain with 3 doubles, and next space as usual, turn, chain 8, fasten in 3d treble back, missing 3 spaces, turn, fill loop with 13 doubles; 4 doubles in next space, turn, chain 8, fasten in 7th double of loop last filled, chain 8, miss 1 space and fasten over next treble, turn, fill loop with 6 doubles, picot, 7 doubles; 6 doubles in next loop, and continue the scallop as before.

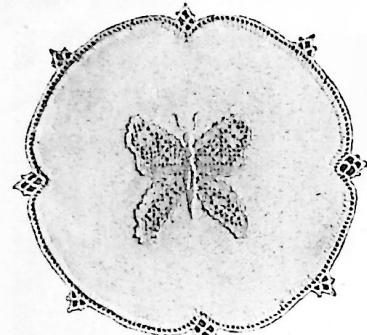
The butterflies used for the service-dolly are made as follows: Make a chain of 29 stitches, turn.

1. A treble in 8th stitch, 7 spaces on chain, turn.

2. Like 5th row to \*, 3 spaces, 7 trebles, 1 space, 7 trebles, turn.

3. Widen (as in 9th row), 1 space, 7 trebles, (1 space, 4 trebles) twice, 2 spaces, widen 6 more trebles, turn.

Working-Pattern of Butterfly in Centerpiece



No. 1652 D. Serving-Pad

trebles, turn. Work is now on the lower wing.

8. Narrow (that is, slip over 3 trebles), 7 trebles (chain

No. 1651 D. Perforated stamping-pattern, 30 cents. Transfer-pattern, 15 cents. Stamped on 22-inch white linen, \$1.75. Floss to embroider, 34 cents. Crochet-thread for inserts and edge, size 80, 84 cents

No. 1652 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 10 cents. Stamped on 9x18-inch white linen, 60 cents. Floss to embroider, 17 cents. Crochet-thread for insert and edge, size 80, 28 cents

No. 1653 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 10 cents. Stamped on 9-inch white linen, 30 cents. Floss to embroider, 17 cents. Crochet-thread for inserts and edge, size 80, 28 cents

No. 1654 D. Napkin. Perforated stamping-pattern, 25 cents. Transfer-pattern, 10 cents. Stamped on 12-inch white linen, 55 cents. Floss to embroider, 17 cents. Crochet-thread for insert and edge, size 80, 28 cents

No. 1655 D. Serviette. Perforated stamping-pattern, 25 cents. Transfer-pattern, 10 cents. Stamped on 12x16-inch white linen, 75 cents. Floss to embroider, 17 cents. Crochet-thread for inserts and edge, size 80, 28 cents

Luncheon-set, consisting of one serving-pad, one 9-inch doily, four oval serviettes, four napkins and one centerpiece stamped on white linen, \$7.50. Floss to embroider set, 85 cents. Crochet-thread for inserts and edges, size 80, \$2.52

Working-pattern of Butterfly in Napkin and Round Doily

Continued on page 9





# A First Lesson

## A Handsome

By MARY



**I**RISH crochet really originated in France. It was introduced into Ireland by some English ladies to help the peasantry, impoverished by the great potato-famine of 1846; but the cottagers added to and improved the patterns so much, that the name *Irish* has become identified with this style of crochet-work. The perfected art is now practised in perhaps every country of Europe as a cottage industry. This lace, being composed of separate pieces or "motifs" connected by "fillings," that is, either bars (guipure) or lacy loops of different kinds, may be made entirely by one pair of hands or by many—a whole village may be employed on one large piece, some making the motifs, and the best workers putting the pieces together.

There are two styles of Irish crochet—the baby or bebe, a very fine network of loops with tiny motifs such as roses and shamrocks, and the heavy or padded, of large pieces connected by irregular masses of filling. These two styles are often combined in the same piece of work. The bebe lace is well known and easy to make, the padded more difficult and more varied. These lessons deal with the padded Irish crochet.

**Materials:** There are cottons and threads made purposely for Irish crochet, and those who can do so should obtain one of these lace threads which usually may be had from large department-stores. The numbers, however, vary in different makes, and supplies are so uncertain that it seems best to confine the choice in this series of lessons to the easily procured No. 100 mercerized cotton for the crochet, and No. 8 or 10 mercerized for the padding-cord. It will then be a simple matter to substitute the right size of Irish lace-thread when experience shows what is needed.

The work being done in pieces, it follows that many ends of cotton have to be fastened off, and these fastenings are of supreme importance. If your cotton can be fastened off on the side of a solid piece of crochet, first fasten off as usual, then insert the hook in the next stitch of motif, draw a loop through, and fasten off again, repeat this twice more, when cotton can be closely cut. The beginning ends must be fastened off the same way. Where this method cannot be carried out invisibly, draw the clipped end in and out of adjoining stitches six or seven times. Another way still is to leave the thread long enough to thread into a needle, and sew securely on the wrong side of the work. This is the method to be used when the ends of the padding-cord have to be sewn down.

The method of putting Irish-crochet motifs together is much the same in all cases. Sometimes a stamped or drawn pattern can be had, but it is best to know how to proceed independently of this assistance. Cut out a paper pattern of the exact size, without turnings or edgings, of the article you wish to make. Lay this pattern on a piece of cambric and draw a firm line around it. As you make your pieces, tack them to the cambric within this line; they may touch it but not project.

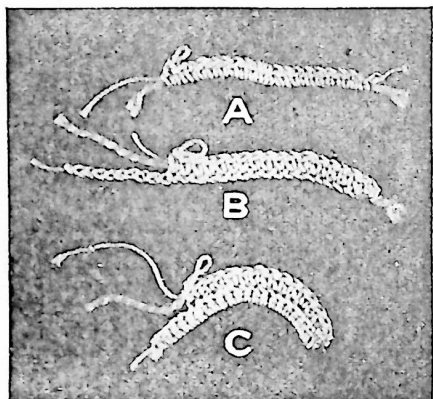


Figure 1. Showing how to work doubles over a padding-cord and how to form a petal (C)

Either side of the work can be up. The advantage of having the wrong side up is that fastening off can be done at once and the filling carried across narrow parts to be continued on the other side without a break of thread. But if Venetian bars form any part of the filling, or if clones-knot filling is to be used, place the right side up. In separating the lace from the cambric when the work is finished, cut the sewing-stitches at the back of the cambric, or you may accidentally cut the lace.

The lace then has to be pressed. It should be stretched carefully into shape; and, with all its points pinned into position, face downward, on a thick, soft ironing-blanket, a wet cloth, tightly wrung out, should be laid over it, and it should be pressed with a hot—not too hot—iron. While still steaming, remove the cloth and finish pressing the lace itself until dry.

### Some Typical Irish-Crochet Stitches

In Figure 1 the detail marked A speaks for itself. It is simply double crochet worked over the cord instead of over a chain.

B shows how to work doubles over a cord and into a chain at the same time. The stitches are to be taken into the chain-stitches one by one, and must never be allowed to catch in the cord, which has to be drawn into shape, according to the necessities of the pattern.

C shows how to form a petal by working a second row of doubles over the first row.

Work the first row according to the directions that may be given, then, before turning for the 2d row, draw the cord into the desired shape, put 2 more doubles on the cord to cover it at the turn, then, missing these 2 doubles, work a double over the cord into the back thread of each following stitch. When this row is done, gently pull the cord so that no loops of the padding are left on the wrong side.

Figure 2. D shows how to leave the cord while open rows are worked to form a petal. When the first row of doubles is worked, let the cord hang, then turn to work the open rows, (or close ones, as may be), according to directions. In the illustration the loops are of chain 3, double in 3d stitch, or in loop.



A Handsome Blouse-Decoration

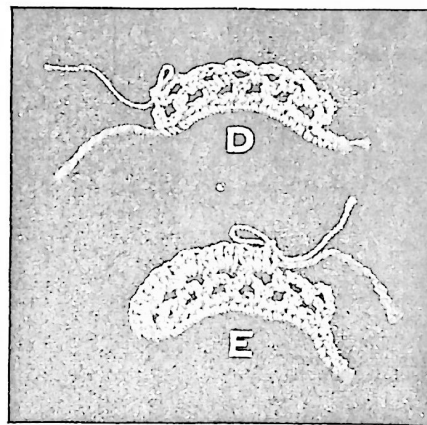


Figure 2. Showing how an open petal is made

clones knot, is a sort of bullion-stitch. It is not easy to make at first and requires practise.

Not every needle will work clones knots. The needle should have a small, smooth, non-projecting hook and a straight shaft. If, in spite of your pains, the needle always catches as you draw it through the roll of loops, discard it and try another. When you find a needle that makes them well, mark that needle, and put it away to be used for nothing else.

For each knot, a few chain-stitches—3 or 4—are made, and these chains are to be considered as belonging to the knot, and distinct from those chains that make the loops in which the knots occur. To practise the knots, use coarse cotton, and work, say, 8 chain to give you something to hold to. Now, do 4 more chain for the knot, and I advise

steadying the work on the needle by pressing the nail of the third right-hand finger on the last of this chain, while the knot is being made. For the knot, imagine that the 12 chain is a loop, and that you are going to work a treble in it. Put the cotton over the needle as if for a treble, and then under the chain, bringing back a loop exactly as for a treble. This "over" and loop are the 1st stitch of the knot.

Keeping these 2 on the needle, make another pair in the same way, then another and another, until there are 8 stitches or 16 threads in a long, straight, even row round the needle and the chain together. Make one more "over" and draw it through the whole of the stitches on the needle at once—it is not imperative that the chain-stitch be taken through also, but it generally will be—then make a tight chain-stitch, to draw the knot up very close, and finally work a double crochet over the chain beyond the knot. Only practise will make neat knots. Those in the detail are all of this size, and coarsely and loosely made to show the working. In actual work they must be close and round, without straggling threads.

Figure 6 illustrates the small piece of Irish-crochet lace we are about to make, and Figure 5 shows the piece with the principal motifs and the filling unfinished. The padded motifs are to be made first.

**The Spray of Creeper:** Work 22 doubles over the cord, then (3 more for the beginning of the 1st petal, 18 trebles and 3 doubles over the cord, draw the cord up to make a ring, then, still working over the cord, work a double into the 1st stitch you made for the petal and into each following stitch, make a tight slip-stitch into the ring of the petal and put 15 more doubles over the cord alone for the bit of stem that lies between the petals) 3 times. To make the end petal when the doubles, trebles and doubles of the 1st round are made, put a double into the under side of the 1st of these stitches (see detail F), 2 doubles on cord to turn, then 1 in each stitch of petal and of the nearest part of the stem. (Now work a petal opposite the nearest petal, then doubles over the stem) 3 times and fasten off very neatly. Do not forget to keep drawing the cord gently, particularly in making the second round of the petals.

**The Large Flower:** Make a ring of 7 chain-stitches, 24 trebles in the ring, join the round and work a round of doubles into each stitch. The next round is of small clones knots. Make 3 chain-

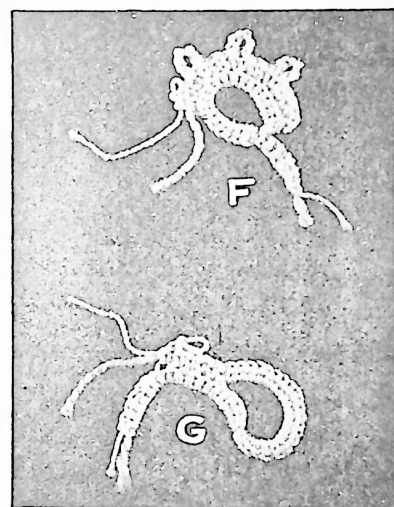


Figure 3. Showing how to join curves on the lower and upper sides of double crochet

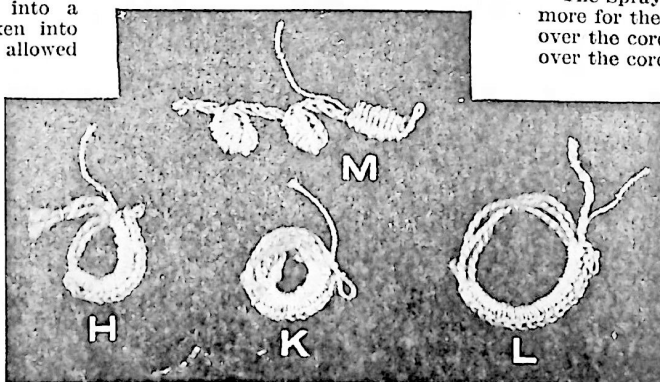


Figure 4. Rings and Clones Knots



# in Irish Crochet

## Blouse-Decoration

### CARD

stitches and over this little chain, work a clones knot of 5 overs, but omit the final double that is usually taken beyond the knot, (chain 2, miss 1 double, treble in next, work a clones knot over the treble, treating it as if it were 7 chain-stitches) 11 times, chain 2, join round. There will be 12 knots with 2 chain-stitches between them in this round.

Now slip-stitch into 1st space of 2 chain and join in a cord. You had better make a knot at the end of the cord, in case you accidentally pull too hard on it.

Work 13 doubles over the padding-cord alone, let the cord hang, turn, miss 1, and, working into both top threads, make 2 doubles, 10 trebles into the 12 stitches, slip-stitch into top of the knot, turn, 3 doubles, 7 trebles, 2 doubles into the stitches of last row, 2 doubles over the cord to turn, draw the cord gently into shape, then put a double into each back stitch of last row, double into the loop of 2 chain, draw the cord to shape, turn, and over the cord put a double into the 1st 3 stitches of the 1st petal and 10 more over the cord alone. These are the 13 doubles on which to work the 2d petal. Repeat until you have 12 petals.

The Larger Rose: Make a ring of 6 chain. 1st row. Eighteen doubles in ring. 2d row. Chain 6, miss 2 doubles, treble in next, (chain 3, treble in 3d double) 4 times, chain 3, slip-stitch in 3d of the 6 chain-stitches (6 loops). 3d row. In each loop put (1 double, 7 trebles, 1 double). 4th row. (Chain 6, double into the treble of 3d row) 6 times. 5th row. (Double, 8 trebles, double into loop) 6 times.

The Smaller Rose: Ring of 4 chain-stitches. 1st row. Ten doubles in ring. 2d row. Chain 6, miss 1 double, treble in next, (chain 3, treble in 2d double) 4 times, chain 3, join round, (6 loops). 3d row. Double, 5 trebles and double into each loop. 4th row. (Chain 4, double into same stitch as the treble of 2d row was taken into) 6 times. 5th row. Like 3d.

The Pattern: The pieces now have to be sewn down on cambric or firm muslin, on which an outline of the article has been drawn. A paper pattern, without turnings, of the collar or whatever it may be, should be laid upon the cambric and the outline traced around. To get the outline of the piece of lace we are making, take a piece of paper 3 inches (half the width) by 6½ inches (the full depth). When you have the shape to your satisfaction, cut along the lines, lay the paper pattern on the cambric, trace round it, and then turn it over and trace the other half.

Next make a long chain and sew it down along this line (see figure 5) loosely as shown. Sew down the motifs wrong side up, and then begin the filling, which is the easiest of all fillings to execute.

The Filling: This can only be indicated by general directions. The holes are to be of about the same size but of any shape, and they are to be made in whatever direction best suits the space to be filled. The loops are mostly of chain 3, treble into loop, or over the bordering chain, or into a motif, as the case may be; but more or fewer or none at all may be worked if the size of the hole demands it. Generally, also, you turn with chain 6, picot of 5 of them, then as many more chain (or none) as may be needed for that hole. Do not take the trebles into the bordering chain but over it, so that they will slide along it if necessary.

On no account must you try to exactly reproduce the holes as shown in the worked piece or in the detail. Use these simply as helps. But in order to help you get started properly, I will give you the stitches exactly in their order for part of the detail (Figure 5).

Join on the cotton at upper right-hand corner, make the 3 holes over the border at the side, turn with a picot, and chain 2, treble into the middle hole, chain 1, treble over the top border, 2 more holes on top border, turn with a picot and chain 1, treble into the middle one of the last 3 holes, chain 3, treble into the hole that has the picot, chain 3, treble into 3d hole at side, chain 1, treble over bordering chain, make the 5th and 6th holes on the side, turn with picot, treble into 5th hole (that is, miss 1 hole, generally in turning), 3 holes across to the top border, the last treble being taken into the last hole of border, chain 1, treble over border, 2 more holes on border, turn with picot, miss 1 hole, treble in 2d, 4 holes across to the other border, (make a picot in the 2d of these and take the last treble into the last hole), 2 holes on border, turn with picot, treble in 2d hole, and 5 holes across to the top border (picot in the 4th of these), 1 hole on top border, turn with picot and work across again (6 holes).

You now have all the holes that are shown on the top border of the detail. Put 3 on the side border, turn with picot, chain 2, treble into the 2d hole, 6 more across (the 4th with a picot), and the last treble going into the end loop with picot, turn with picot, chain 2, treble in 2d hole, chain 1, treble into petal of creeper, chain 3, treble into hole with picot, chain 1, treble into petal, (chain 3, treble into next hole) twice, chain 3, treble into hole with picot, turn with picot, treble into 2d hole, chain 3, treble into next hole, chain 1, treble into petal, turn with picot, treble into 2d hole, chain 3, treble into next hole (this is taken over a treble), chain 3, treble into last hole on border, chain 2, make a hole on border.

The work now continues in the same way, back and forth between the spray and border, until the top of the little rose is caught in.

At the sharp angle work 5 or 6 holes along the border, making the turn of direction sharp,

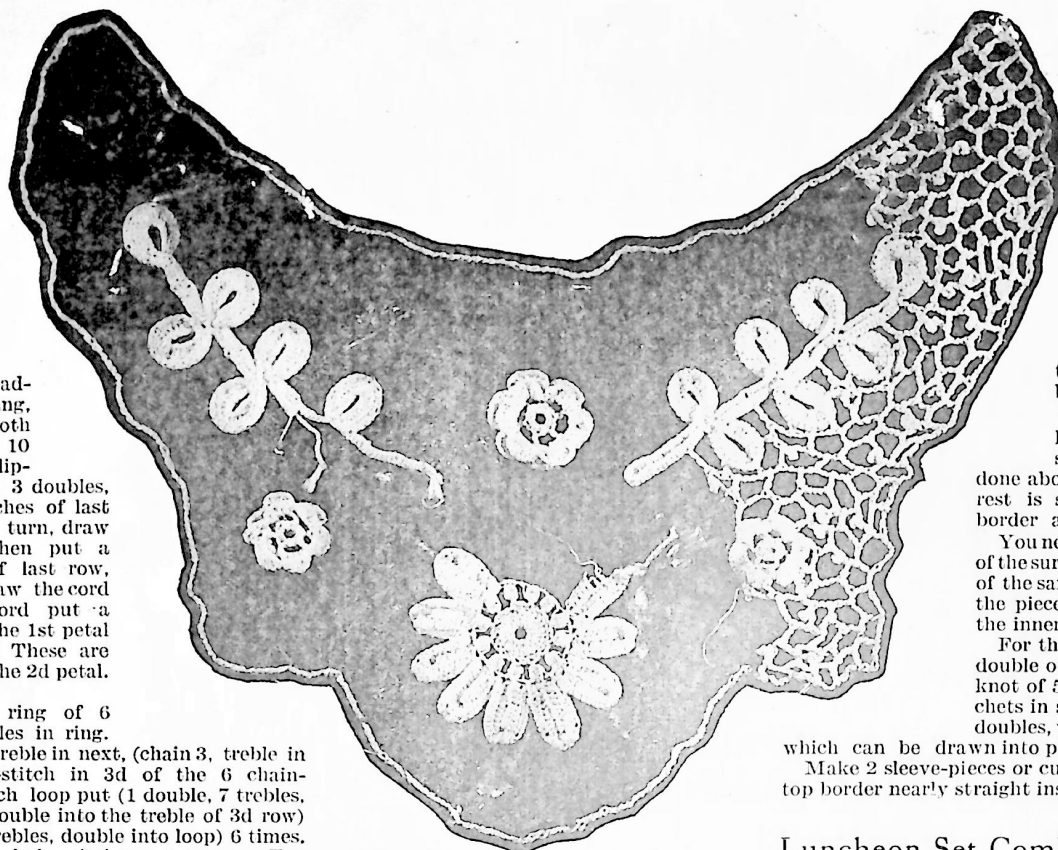


Figure 5. Detail Showing How To Work the Various Parts of Figure 6

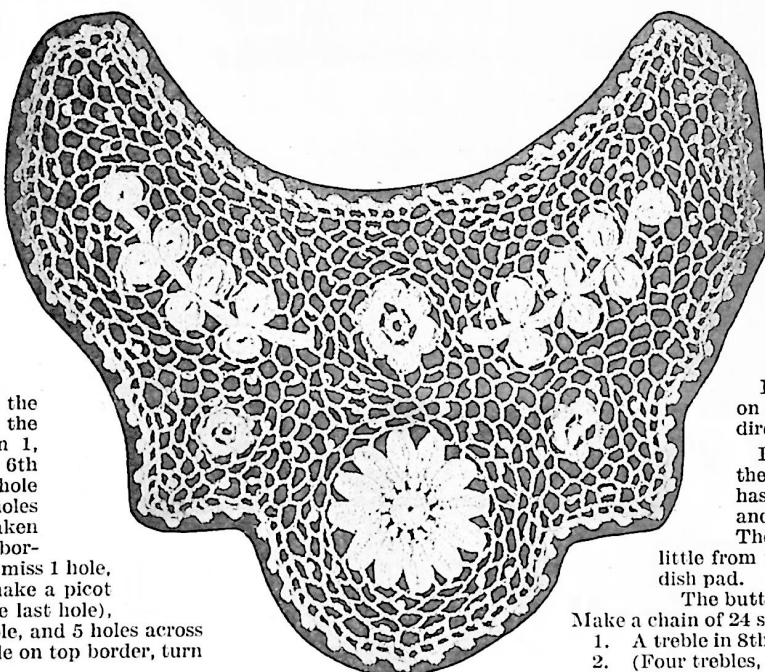


Figure 6

then work back and forth between the border and the rose. I shall now give only the general direction of the holes.

Work back and forth between the spray and the border taking in the remaining side of the little rose, but not taking in the larger rose. When the filling reaches to the large flower, take that in, and continue between the flower and the border, until you reach the other side of the flower. Next go round the flower to the filling and work between the large rose and the flower, then between the spray and the flower, until the border is caught up again.

Do not attempt to make the second half match the first, but just keep the same directions until you have as much done above the spray as on the first half. The rest is simply back and forth between the border and the sprays and rose.

You need not break off. Go to the upper edge of the surrounding chain and work a row of holes of the same size as the rest, but regular, round the piece. Take the trebles between those of the inner filling, putting 2 whenever necessary.

For the last row, join in a cord and put a double over it in a loop, chain 3, make a clones knot of 5 overs, over the chain, 2 double crochets in same loop. Into the next loop put 3 doubles, working all the doubles over the cord, which can be drawn into place after the piece is finished.

Make 2 sleeve-pieces or cuffs in the same way, only making the top border nearly straight instead of curved.

## Luncheon-Set Combining Filet-Crochet and Embroidery

Continued from page 7

4. Like 4th row (of centerpiece butterfly) to \*, 3 spaces, (4 trebles, 1 space) 4 times, 4 trebles, widen 6 trebles, turn.
5. Widen as in 9th row, 4 trebles, 2 spaces, 4 trebles, 1 space, 13 trebles, (1 space, 4 trebles) twice, 2 spaces, 4 trebles, turn.
6. Like 4th to \*, (1 space, 4 trebles) twice, 2 spaces, 13 trebles, 2 spaces, 7 trebles, 2 spaces, 4 trebles, turn.
7. Widen (as in 9th row), (2 spaces, 7 trebles) twice, turn. This row is across lower wing only.
8. Ten trebles, (1 space, 4 trebles) twice, 2 spaces, 4 trebles, turn.
9. Widen 7 trebles, 2 spaces, 4 trebles, 4 spaces, 10 trebles, turn.
10. Narrow (as in 8th row of large butterfly), 13 trebles, (1 space, 4 trebles) twice, 1 space, 7 trebles, turn.
11. Seven trebles, 2 spaces, 4 trebles, 1 space, 13 trebles, turn.
12. Slip to 7th treble, 25 trebles, turn.
13. Slip to 7th treble, 6 trebles, chain 2, fasten in next, slip across 3 trebles, 3 trebles, chain 2, fasten in next, and fasten off.

15. Fasten in 7th of 13 trebles of 6th row. 7 trebles, (1 space, 4 trebles) 4 times, widen 3 more trebles, turn.

16. Four trebles, 6 spaces, 4 trebles, 1 space, 7 trebles, turn.

17. Seven trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, (1 space, 4 trebles) twice, widen 3 more trebles, turn.

18. Four trebles, 1 space, 10 trebles, 5 spaces, 7 trebles, turn.

19. Narrow, 7 trebles, 3 spaces, (7 trebles, 1 space) twice, widen 3 trebles, turn.

20. Four trebles, 2 spaces, 10 trebles, 3 spaces, 10 trebles, turn.

21. Slip to 7th treble, 10 trebles, 2 spaces, 4 trebles, 3 spaces, 4 trebles, turn.

22. Narrow, 7 trebles, 3 spaces, 4 trebles, turn.

23. Narrow, 10 trebles; fasten off.

Return to 1st row of spaces and repeat from 2d row on opposite side. Apply the butterflies as before directed, and finish the edge in the same way.

For the serving-pad make a butterfly as directed for the service-dolly, applying to the center. The pad has a lining which is seamed to the top at the edge, and the crocheted border is worked through both. The back is in two pieces, and an opening is left a little from the edge at one side for the admission of the hot-dish pad.

The butterfly used in one corner of the napkin is smaller. Make a chain of 24 stitches, turn.

1. A treble in 8th stitch, 6 spaces, turn.
2. (Four trebles, 1 space) 3 times, 4 trebles, turn.
3. Like 5th row (of centerpiece butterfly) to \*, 12 more trebles, 1 space, 4 trebles, 1 space, widen 6 more trebles, turn.
4. Like 5th to \*, 2 spaces, 4 trebles, 1 space, 13 trebles, 1 space, 4 trebles, widen 6 trebles, turn.
5. Seven trebles, 1 space, 13 trebles, 1 space, 4 trebles, 1 space, 10 trebles, widen 3 trebles, turn.
6. Like 4th to \*, 3 spaces, (7 trebles, 1 space) twice, 4 trebles, 2 spaces, 4 trebles, turn.
7. Four trebles, 1 space, 4 trebles, 2 spaces, 10 trebles, turn.
8. Seven trebles, 3 spaces, 7 trebles, 1 space, widen 3 more trebles, turn.
9. Four trebles, 3 spaces, 13 trebles, turn.
10. Slip over 13 trebles, 10 trebles; fasten off.

Concluded on page 10



# Embroidered Linens for the Dining-Room

By ADDIE MAY BODWELL

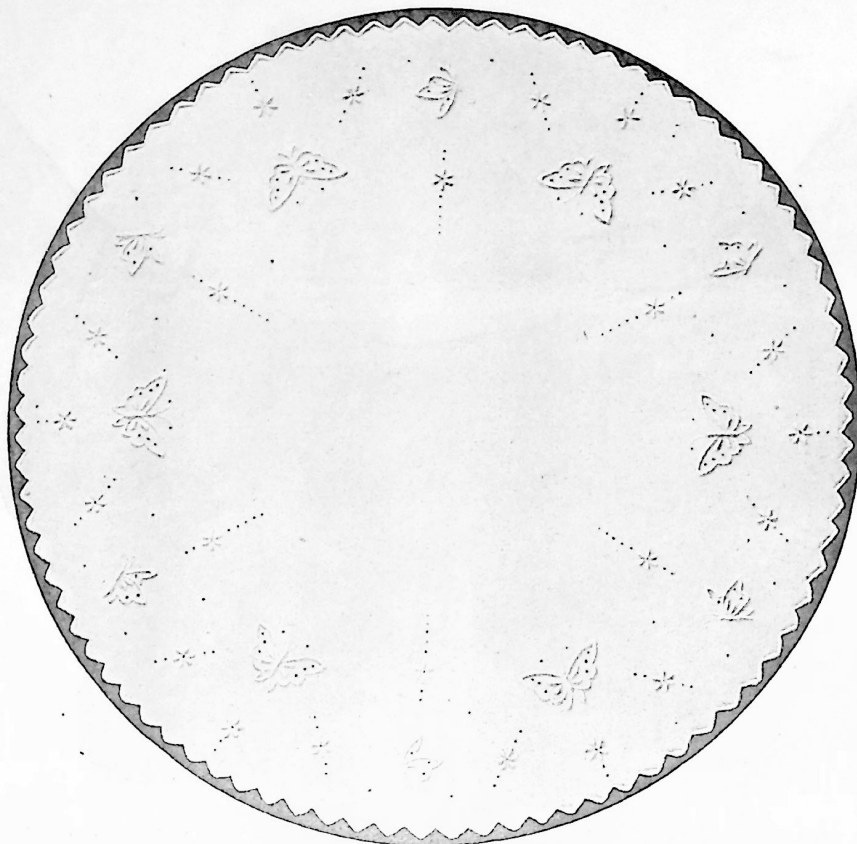


**F**BUSY homemaker, who rarely finds opportunity for a real "go-away" vacation because of her multitudinous household and family cares, says that the very next best thing is to have a complete change of furnishings for the home, so far as this is possible. "I do not, of course, mean that I put away the furniture and substitute new, because that would entail storage, which would be not only expensive but difficult in these days, when the housing problem looms so large. But I do try to make a shift of embroidered and lace pieces, and find it a real delight to provide such things in advance, getting new summer things ready during the spare time I have—or make—in winter, and in summer preparing for the winter changes. I do not provide an entire new outfit each season, but enough so that the change is very much in evidence. I notice, too, that my pretty things last much longer if given a rest occasionally, and that is an item worth consideration. And I thus, also, keep my linen-closet well stocked with very little extra effort—just a bit of recreation now and then."

It seems to me this is a very wise homemaker, indeed; and I feel sure that she, with other wise homemakers who may like to follow her advice, will appreciate a handsome set of dining-room pieces, the tray, or oval centerpiece, which will serve admirably as a cover for the serving-table when not needed elsewhere, the scarf for buffet or sideboard, and the centerpiece, of generous size, which is beautiful as a between-meal cloth, to hold the pot of ferns or any growing plant in its jardiniere, and gives the dining-room such a charming and homelike, and withal "dressed-up" air.

The rose is a favorite motif, always; and this particular design will prove no exception to the rule, since it is extremely distinctive and showy in proportion to the amount of work involved. Padded satin-stitch alone is used for the rose-stem, leaves and petals, with French knots or small solid dots, at center of each rose. The leaves are divided by a wide midrib of the material, and the rose, the stem of which curves gracefully toward the edge, is partially surrounded by a series of buttonholed scallops which add much to the unusually pleasing effect. A line of eyelets connects the motifs, five of which are used on the centerpiece, making the design practically continuous. The wide, plain scallops of the edge carry out the general idea of simplicity and service. While the pieces may be used separately, or in any room where needed, most housekeepers will like to have them for a dining-room set. It is particularly good for the "summer change" noted, and the design is one of which one will not tire.

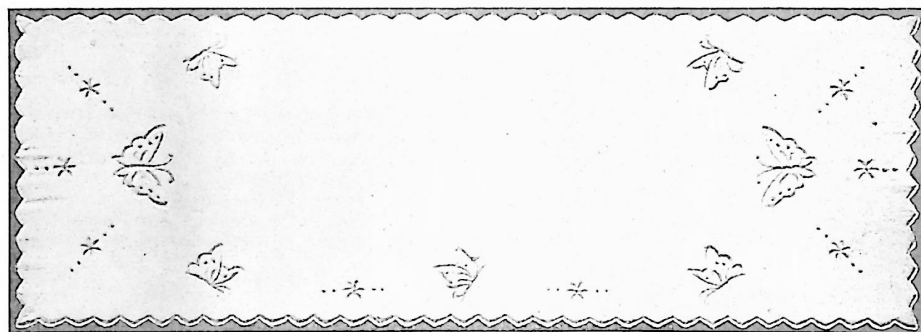
Another "summery" set, consisting of between-meal cloth or centerpiece and scarf, has a motif scarcely less popular than the rose—the butterfly—and shows an extremely well balanced design of eyelets and solid work. It seems really wonderful sometimes to note the charming effects produced by use of these two simple stitches or methods—work which the merest novice need not hesitate to under-



No. 1656 D. The Butterfly Motif Is Still a Favorite

take, so long as she brings to it the capacity for painstaking. Instructions for the making of eyelets have been so many times given that it seems needless to repeat them. It is always a wise plan to run the stamped outlines of a design, eyelets and all, with fine stitches, following this with a second run, the stitches of which cover the space between the first. Machine-stitching, using medium stitch and cor-

rect tension, may be substituted for the handwork whenever practical, as it is not in case of small eyelets, or other short or curved lines, since the stamping must be followed accurately. To many needleworkers this preliminary doubtless seems quite unnecessary—they have a keen desire to "get at something that will show" at once, as is per-



No. 1657 D. There Is Always a Place for the Embroidered Scarf

of a lovely picture, a great deal of care and discrimination should be bestowed on this essential part of the harmonious whole. The parallel lines should first be run with the fine stitches, or they may be stitched if care is taken to follow them exactly. The padding between the lines may be put in with chain-stitch or outline-stitch, or darned in with a long stitch on the surface and a short one underneath, grading these stitches so that the narrow part of the scallop will not be too full. Then work across the padding, each stitch being drawn close beside the preceding, so that the purling resembles tiny beads along the edge. Many excellent needleworkers prefer to do the scallops in satin-stitch; then cut away the material close to the stitching or outline, and finish the edge with a row of tiny buttonhole-stitches. Even when the buttonholing is done in the regular way they prefer to cut a scallop in advance and work over the cut edge, instead of cutting the scallops after the buttonholing is completed. This is a method which finds quite general favor, since scallops treated thus are far less likely to "grow whiskers," or fray, and there is also a considerable saving of time. In cutting after the scallops are finished, the greatest care must be observed in order that the stitches, or purling, be not cut.

✂

## Luncheon-Set Combining Filet-Crochet and Embroidery

Concluded from page 9

11. Fasten in 4th of 1st group of 7 trebles in 6th row, 7 trebles, 1 space, 10 trebles, widen 3 trebles, turn.
12. Ten trebles, 3 spaces, 4 trebles, turn.
13. Narrow, 10 trebles; fasten off.

Returning to the 1st row of spaces, work the wings on opposite side; apply the butterfly as directed to one corner of the napkin, and finish the edge as before. The butterflies on the round doily, two in number, are like that on the napkin.

The linen may be cut from beneath the butterflies before or after buttonholing the edge; and this buttonholing may be, if preferred, the over-and-over or eyelet-stitch, which should be carried to the body of the butterfly, between and defining the wings.

✂

**I** SHOULD like to get a very nice design for a one-piece curtain combining scrim and filet-crochet.—Mrs. B. B., New York.

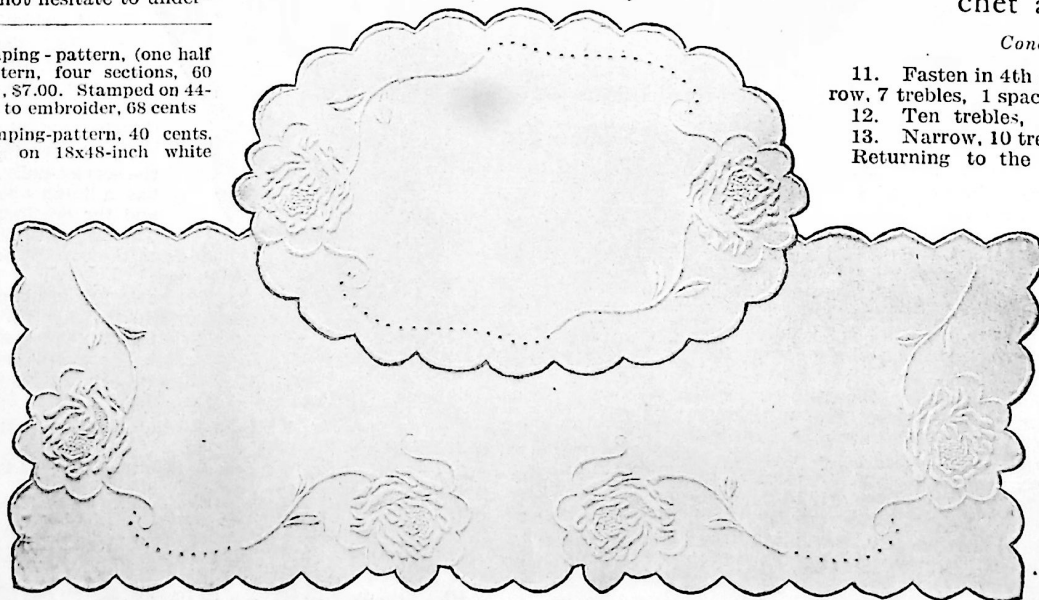
No. 1656 D. Perforated stamping-pattern, (one half the design) 50 cents. Transfer-pattern, four sections, 60 cents. Stamped on 44-inch white linen, \$7.00. Stamped on 44-inch white butcher-cloth, \$1.85. Floss to embroider, 68 cents

No. 1657 D. Perforated stamping-pattern, 40 cents. Transfer-pattern, 15 cents. Stamped on 18x48-inch white linen, \$3.25. Stamped on 18x48-inch white butcher-cloth, 85 cents. Floss to embroider, 34 cents

No. 1658 D. Oval. Perforated stamping-pattern, 35 cents. Transfer-pattern, 15 cents. Stamped on 18x27-inch white linen, \$1.85. Stamped on 18x27-inch white butcher-cloth, 50 cents. Floss to embroider, 34 cents

No. 1659 D. Scarf. Perforated stamping-pattern, 40 cents. Transfer-pattern, 15 cents. Stamped on 18x48-inch white linen, \$3.25. Stamped on 18x48-inch white butcher-cloth, 85 cents. Floss to embroider, 51 cents

No. 1660 D (Illustrated on page 11). Perforated stamping-pattern, 50 cents. Transfer-pattern, 30 cents. Stamped on 36-inch white linen, \$4.75. Stamped on 36-inch white butcher-cloth, \$1.25. Floss to embroider, 68 cents.



No. 1658 D. The Oval Centerpiece.

No. 1659 D. A Scarf for the Sideboard



## Answered by the Editor

**I**N making slippers I seem to be unable to cast on the stitches which go to form the neck. To be more explicit, one casts off, say, twenty stitches, then works the shoulders; when it comes to casting on those twenty stitches again my difficulty arises. I shall be grateful for any assistance.—*Mrs. Evelyn McCall, Arizona.*

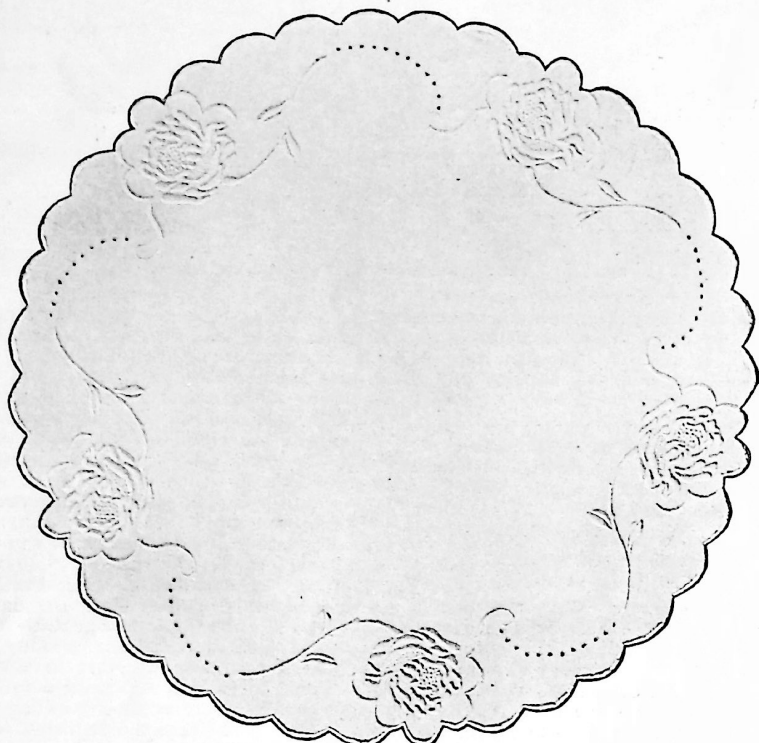
(There are different methods of casting on stitches. They may be looped on, as you reach the end of needle toward the neck, as follows: Make a loop of the wool over the left forefinger; bring the needle in front of the loop, toward you, put it under the farther thread and bring it back through the loop, at the same time slipping the latter off the finger and drawing it up. When you have added as many stitches as required, continue across the first shoulder, and proceed to knit back and forth, as before. The edge formed by the looped-on stitches is,

pretty, and I should like to make something similar.—*Miss C. N., Wyoming.*

(String the beads on your thread before commencing to work; then move a bead up as you leave the space of thread for a picot.)

**I** WISH we might have a chapter on embroidered letters and monograms for marking linens for the table. What size of letters is generally used for tablecloths and napkins, where are they placed and how should they be worked?—*Mrs. B. L. H., Nebraska.*

(An article on the marking of linens, profusely illustrated, was given in May, 1919. Nothing is in better taste than solid embroidery—padded satin-stitch—for the initials used on table-linen. Three to four inches high is the usual size for the cloth, and one to one and one-half inches for the napkins. There is generous latitude in the placing for the exer-



No. 1660 D. A Good-Looking Between-Meal Cloth. (For description see page 10)

however, not so strong as when the stitches are cast on with two needles, by knitting. To do this, having knitted the last row of second shoulder to the neck, turn, insert right needle in first stitch, wool over, draw through, and slip the loop thus formed on to the left needle, putting the latter through it from front to back; again insert the right needle into the new stitch, or loop just finished, and repeat until you have added the required number of stitches. Then turn the work, knit off the stitches on the first shoulder, and continue as before.)

**I** HAVE some pretty things for the gift-box that I have made up myself, such as flower-vases, hatpin-holders, and so on, in crocheted work over glass. My subscribers think them very pretty and useful, and wish me to give them in our dear Needlecraft. Please let me know how to do this.—*Mrs. E. J., Washington.*

(Needlecraft's engravings are photographed from the originals; however, if you can send good photographs of the articles it will help us to decide whether they can be used. It is understood, of course, that nothing should be sent that has been copied from work appearing in other periodicals or books. Thank you for your offer to "share" your pretty work.)

**I** WISH to make the dainty little yoke on page 6, February, but cannot get further than the ninth row. Please tell me where the trouble is.—*Mrs. M. M. Garrison, New Hampshire.*

(The ninth row should read as follows: Widen, two spaces, (four trebles, five spaces) twice, \*seven spaces; work back.)

**P**LEASE tell me how to use beads, with tatting. A friend has a little tatted doily, with a bead in each picot, but no knot to show that the thread had been tied. It is a simple design, but very

cise of individual taste or preference. A rule that is well liked places the marking of napkins in the diagonal of one corner, so that the letter will be uppermost when the napkin is folded, either square or—in case of the lunch-napkin—three-cornered. Napkins are frequently marked, too, in the center of one side, so that when folded in thirds the initial or monogram will come in the middle of the second section or third. The tablecloth may be marked to match the napkins, two initials or monograms being often used, at corners diagonally opposite, and near the edge of the table.)

**I** WANT to join the "hope-chest" girls; please tell me how I may do so. Are original tatted pieces, as well as crocheted work, included? And will they be returned in good condition? Will designs worked out on checked paper be accepted? or must they be copied in filet-crochet? I am greatly interested in the new department, and wish to "lend a hand" in making it a great success.—*Miss F. E. R., Illinois.*

(To "join the hope-chest girls" you have only to send your very nicest work—original, of course; that is, it must not be copied from any other periodical or book. Original tatted pieces are surely acceptable, and will just as surely be safely returned in as good condition as received. Postage should accompany articles, to be used for immediate return in case the work cannot, for any reason, be illustrated; and only worked pieces can be photographed for illustration. Will others of my girls who have asked similar questions kindly note this reply?)

**I**N the February issue there is a very pretty tatted lace. Please tell me whether the edging is made with one shuttle or two.—*Mrs. G. D., Indiana.*

(One shuttle or thread is used for the rings, two threads for chains, always.)



## You and yours Should brush teeth in this new way

All statements approved by high dental authorities

Millions of teeth are now cleaned in a new way. You see them everywhere—glistening teeth.

They are pretty teeth, but there's a deeper reason for them. They are safer, cleaner. The cloudy and destructive film is every day combated.

You will use this method and have your family use it when you make this ten-day test.

### To end the film

The purpose is to fight film—that viscous film you feel. It is the teeth's chief enemy.

It is that film-coat which discolors. Film is the basis of tartar. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay.

Millions of germs breed in it. They, with tartar, are the chief

cause of pyorrhea. Thus most tooth troubles are now traced to film.

The film is clinging. It enters crevices and stays. The ordinary tooth paste does not dissolve it, so the tooth brush leaves much of it intact.

It dims the teeth, and month after month, between dental cleanings, it may do a ceaseless damage. That is why tooth troubles come despite the daily brushing.

### What dentists urge

Dental science, after years of searching, has found a way to combat film. Authorities have amply proved it by many careful tests. It is now embodied in a dentifrice called Pepsodent—a scientific tooth paste. And leading dentists everywhere are urging its daily use.

### Sent to anyone who asks

A 10-Day Tube of Pepsodent is sent to anyone who asks, and millions have thus proved it. Every person owes himself that test.

Pepsodent is based on pepsin, the digestant of albumin. The film is albuminous matter. The object of Pepsodent is to dissolve it, then to day by day combat it.

But pepsin must be activated, and the usual agent is an acid

harmful to the teeth. So this method long seemed barred. Now science has discovered a harmless activating method, and active pepsin can be every day applied.

Two other problems have been solved in Pepsodent. In three ways this tooth paste brings a new era in teeth cleaning.

Watch the results of a ten-day test. Read the reason for them, then judge for yourself what is best.

**Pepsodent**  
PAT. OFF.  
REG. U.S.  
The New-Day Dentifrice

A scientific film combatant, combined with two other newly-recognized essentials. Now advised by leading dentists everywhere and supplied by druggists in large tubes.

### Watch them whiten

Send this coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how they whiten as the film coat disappears. Cut out the coupon now.

### Ten-day tube free

THE PEPSODENT COMPANY  
Dept. 669, 1104 S. Wabash Ave., Chicago, Ill.  
Mail 10-day tube of Pepsodent to

Name.....

Address.....

Only one tube to a family.



# ANNE of the COUNTRY

By Alice Funken

ILLUSTRATION BY WILL GREFFÉ

"ONLY a magazine an' a letter, Miss Anne." The old postman smiled teasingly at the young girl. "Looks like it's from Noo York."

There was a time when Anne would have climbed excitedly over the front wheel of the mail wagon in her eagerness to get this eventful "Noo York" letter. It came with unfailing regularity every year. The postman, who had traveled the route since her pigtail days, knew the gist of the contents as well as she.

As she looked up into his weather-beaten face, she tried to give an answering smile, but without much success.

"I—I don't think I'll go this year, Jerry."

"Not go!" The lines fell slack in the old man's hands as he stared at her. "Not go to Noo York! Why not?"

Why must she answer so many questions? She had been through it all only that morning with her father, in anticipation of the coming invitation. And now again. It took fifteen minutes to convince him she was in earnest, and even then he jogged off down the road shaking his head unbelievably. They were all so anxious for her to be happy. And the yearly trip to the city had seemed to them to be such a change from the monotony of the country, such a chance for happiness.

"If I only had a woman to talk to," she sighed as she walked slowly back to the porch swing. "A woman would understand."

It would have taken a woman. She could picture her father's amazement if she had tried to explain that her reason for staying home was because of *clothes*. The best was none too good for his daughter, especially when she was to appear before his wife's people. They shouldn't say he had let her run wild. They had said it once, but that was years ago, before he made his money.

Perhaps if she had had the right sort of shops to spend that money in, and the right sort of advice in choosing, everything would have been all right. But as it was—only a woman could have understood how the contents of her country trunk looked in her aunt's fashionable home. For the hundredth time she went over the agony of last year's trip. The skirt of her suit had been too long, her coat too loose, and her traveling hat impossible. At home, early September weather meant thin dresses, and she had filled her trunk with them, taking one serge for possible cool days. But New York? It paraded nonchalantly about in dark things topped by velvet, satin and leather hats, unconscious of the heat. Anne had swallowed her discomfort and worn the serge to death.

And then the lines! She picked up the magazine which had come with her letter and turned the pages in despair. Lines such as these were the lines of Fifth Avenue. Apparently they were not for her.

"I don't seem to have the knack of wearing things well," she mourned as she stared at a tall drooping vision in an evening gown. "Some people look good in anything, but I don't." The face of the drooping vision faded out as she tried to imagine herself in such a gown.

"It *would* have made a difference," she whispered. And then the whole vision disappeared as another took its place—a New York vision with a stylish little country girl fascinating the protegee of a certain aunt. They were related, in a way, this protegee and she. He was her uncle's nephew. Every trip she had made to New York (and she had been going since she was a little girl) he had been dutifully on hand. He had come to recognize her as an autumn fixture about the place; someone to meet at the train, and act as escort to—and sneak away from when the younger set had a big time on foot.

The year before, as she had stood in front of the Pullman mirror on the homeward-bound train she had resolved never to make the trip again. Wesley had escorted her to the station as usual; had bought her candy and magazines and flowers as usual and then said goodbye as usual. Why not? The mirror didn't lie.

She could frankly see nothing in the reflection before her to cause anything unusual ever to happen. And the serge dress was sadly rumpled.

Mortified tears stung her eyes now as they had then. Youthful tragedies are tragedies indeed, and hers seemed very real—the first thing she had ever really wanted and could not have. Her whole life seemed a failure.

She glanced over her aunt's letter with a heavy heart, then resignedly picked up the magazine again to read and forget. The sound of a mowing machine in the field next to the garden roused her with a start. The men were working up close to the house; it was nearly noon.

At the dinner table when the hired men had gone and her father lingered to smoke, Anne slipped over to his side and laid her hand on his shoulder.

"Aunt Margaret's letter has come, dad."

"Yes?"

She glanced hesitantly toward the magazine which lay on the table in the corner, then threw up her head resolutely. "I've changed my mind since this morning. I'm going."

"Well, now, that's more like it." He knocked the contents of his pipe in a saucer and got up to go. "Get anything you need, Anne. They shan't say my girl looks like she hailed from the country."

Anne did buy what she needed, but it was a different sort of shopping than in the years before, and was surrounded by a lot of mystery. One of the sunny bedrooms was the center of activity and there she spent every spare waking moment.

Even her father wasn't initiated into its secrets until the September evening before she left, and then he spent several hours as an admiring audience. His grunts of approval were satisfying, but next morning's experience was more so, for they met Jerry on the way to the station and he didn't recognize her!

Still the opinion of these men regarding clothes wasn't absolutely reliable, and she spent some anxious moments in front of the Pullman mirror before the train pulled into New York. The Anne that smiled shakily back at her was quite different from the Anne of a year ago. Her suit was right in every detail; her waist, and the dainty undergarments that peeped from beneath, just so; and her chic little hat looked as though it had seen daylight in a very exclusive French shop.

"Somehow these things do seem to fit better," she decided as she pinned on her veil. It was her way of explaining to herself that she really had the knack of wearing things, after all.

Unconsciously her chin lifted, and her eyes danced with excitement. The mirror told her she was a success. She picked up her gloves and bag and stepped confidently forth to meet the dazed Wesley. One glance at his face verified the mirror's opinion, but she outwardly gave no hint of the inward exultation.

Even her aunt's surprise was pleasant. "Why, how well you look, my dear!" she exclaimed as Anne was ushered before her. "You look quite—quite *grown up*."

At last she was a personality in their world. She could hold her own. Confidence that she was dressed right gave her the necessary poise. She wore her things like a queen. She heard Wesley tell her aunt so, and Wesley of course knew.

Her visit passed like a dream, a wonderful Cinderella dream.

The younger set entertained her lavishly and admired her gowns.

Wesley paraded about, his chest expanded with pride, glowering at all comers. It was apparently his jealous guardianship which had its reward, for in the end it was his diamond that sparkled triumphantly on her finger.

An extra month slipped happily by almost before she knew it, and then she was finally allowed to talk of returning home to prepare for the coming event.

"But *why* don't you want to get your things here in New York, Anne?"



The younger set entertained her lavishly and admired her gowns

It was the night before her departure and she and her aunt were having their last tete a tete. Anne had just returned from a cotillion, and was slipping out of her limp frock.

"Why not?" she repeated her aunt's question hesitatingly as she passed her hand lovingly over the rosebud shoulder straps. Then she let the gown fall to the bed and picked up a negligee.

"Aunt Margaret, I wasn't going to tell you, but you've been so wonderful to me, I will." She pulled a stool up to her aunt's feet and sat down.

"When your letter came I had made up my mind never to make the trip to New York again. I knew I didn't fit in, and I was ashamed. Of course you were lovely, but—well, you know how I was. As chance would have it a magazine came with that letter, and in it was the story of a girl somewhat like myself, unhappy because of clothes. It was a wonderful story and told how she overcame her difficulties by learning right in her own home through an institute of domestic arts and sciences, to make stylish and becoming clothes.

"It was a godsend to me, and I was so eager to begin I could hardly wait for the first lesson. When it came it was a revelation. The language was so simple a child could understand it and there were nearly 2,000 pictures illustrating exactly how to do everything.

"The best part of all was that almost at once I began making actual garments. From the third lesson I made that tan waist I wore up here.

"The course can be completed in a few months by studying an hour or so a day. I completed it much sooner because I gave every spare moment to it. Do you know I made every garment that I have worn since I have been in New York, and I made them for one-third of what they would have cost in any other way."

"Why, Anne—it's hardly believable!"

"I know, especially when you consider that I knew absolutely nothing about sewing. You know, since mamma died dad has sent away for all my things. But any woman who is at all interested in clothes couldn't help learning rapidly through the Institute. The textbooks foresee and explain everything. And the teachers take just as personal an interest in you as if they were right beside you.

"I've learned the secrets of distinctive dress, what colors and fabrics are most appropriate for my type, how to really develop style, and how to add those little touches that make clothes distinctively becoming to the wearer."

"I rather think you have!"

"Of course, as a member, I had an opportunity to learn a great deal about the Institute and its work. Aunt Margaret, it's wonderful what this great school is doing for women and girls all over the world. You see it makes no difference

where one lives, because all the instruction is carried on by mail and it is no disadvantage if you are employed during the day or have household duties, because you can devote as much or as little time to the course as you desire, and when it is most convenient. Among the members there are housewives, school teachers, business women, girls at home or in school, girls in stores, shops and offices. They are of all ages, from fifteen to sixty. Why, altogether there are more than 60,000 women taking the Institute's courses. Most of them live in the United States, but there are hundreds in Canada and in foreign lands—all learning to make their own dresses or hats, just as successfully and easily as if they were together in a class room. And thousands who wanted to take up dressmaking or millinery as a profession have found that the Institute could give them just the help they needed to make them successful."

"So that's why you want to go home—to make your own trousseau?"

"Why not? I can have just the things I want, made just as I like them, designed for no one in the world but me—and I can have at least three times as many clothes by being my own modiste. So you see now I can be a thrifty wife as well as a stylish one—or vice versa," she finished with a gay laugh.

"Anne," her aunt's eyes beamed with pride, "you're a marvel! I wonder if that boy Wesley realizes just how lucky he is?"

Anne's conquest has an application to your needs. More than 60,000 women and girls in city, town and country have proved that you can quickly learn at home, in spare time, through the Woman's Institute, to make all your own and your children's clothes and hats or prepare for success in dressmaking or millinery as a business.

It costs you nothing to find out all about the Woman's Institute and what it can do for you. And it will take only a minute of your time. Just send a letter, post card or the convenient coupon below and you will receive—without obligation—by return mail the full story of this great school that has brought the happiness of having dainty clothes, savings almost too good to be true, and the joy of being independent in a successful business to women and girls all over the world.

## WOMAN'S INSTITUTE

Dept. 1-H, Scranton, Penna.

Please send me one of your booklets and tell me how I can learn the subject marked below:

- ☐ Home Dressmaking    ☐ Millinery  
☐ Professional Dressmaking    ☐ Cooking

Name .....  
(Please specify whether Mrs. or Miss)

Address .....





Boys' Blouse

**V**ERY easy to follow is this pattern, No. 9442, for a boy's shirt which is made with a back yoke and may have a stitched-on or detachable collar.

The boys' blouse-pattern, No. 9442, is cut in sizes for from 4 to 12 years. To make the blouse in the 8-year size will require 2½ yards of 27-inch material.

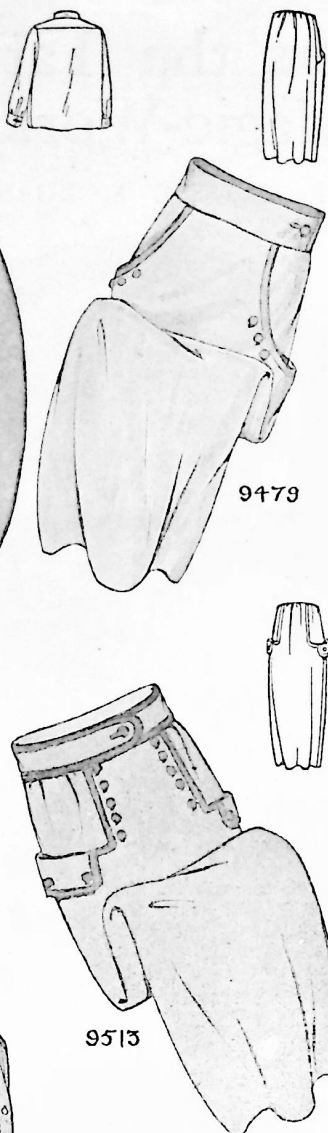
Ladies' Two-Piece Skirt

**T**HE front gore of No. 9479 is gracefully curved over the hips to form pockets.

The ladies' two-piece skirt-pattern, No. 9479, is cut in sizes from 26 to 34 inches waist-measure. To make the skirt in the 26-inch size will require 2½ yards of 36-inch material.

**Ladies' and Misses' Two-Piece Skirt**  
**A** NEW pocket-treatment adds to the attractiveness of this sport-skirt shown in No. 9513.

We will send patterns of any of the garments illustrated and described above, by mail, postpaid, on receipt of twelve cents each. In ordering, give number of pattern and size wanted.



The ladies' and misses' two-piece skirt-pattern, No. 9513, is cut in sizes from 26 to 32 inches waist-measure. To make the skirt in the 26-inch size will require 2½ yards of 36-inch material.

Ladies' Dress

**A** GRACEFUL collarline has been allotted to this serviceable frock, No. 9452. The skirt is gathered and neatly pocketed.

The ladies' dress-pattern, No. 9452, is cut in sizes from 36 to 44 inches bust-measure. To make the dress in the 36-inch size will require 3½ yards of 36-inch material, with 1½ yards of 27-inch contrasting goods.

**Ladies' One-Piece Apron**  
**V**ERY much on the order of a long smock is No. 9715. Chambray, linen or gingham may be used, trimmed with self- or contrasting material.

The ladies' one-piece apron-pattern, No. 9715, is cut in sizes for 36, 40 and 44 inches bust-measure. To make the apron in the 36-inch size will require 2½ yards of 32-inch material, with ¾ yard of 36-inch contrasting goods.

❧

**DESIRING** to pass along my good things, I wish to tell other needlecrafters about my collar-and-cuff sets. One half yard of organdy muslin will make three sets. Cut the cuffs ten inches long and four inches wide, and finish one side and both ends with a half-inch hem. The collar is twenty inches long and five inches wide, finished in the same way; with black embroidery-silk or floss, chain-stitch the hems—making the stitch about one fourth inch long. In each corner of the collar work two or three flowers of six petals in lazy-daisy stitch, and the same in one corner of each cuff, being careful to use opposite corners, so that the decoration will come on top of the sleeve. Finish the raw edge with bias binding. Such a set may be completed in an afternoon, and adds a dressy touch to the plainest gown.—*Mrs. M. Moorman, Michigan.*

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# In Skilful Fingers the Tatting-Shuttle Is a Magic-Worker

By LOTTIE MORGAN

## Boudoir-Cap with Tatted Crown

**C**ROCHET-THREAD No. 60, old - rose and white, was used for the cap-crown. Wind the shuttle with the color, and use the white as second thread from the ball. Commence at center of crown.

1. A ring of 3 double knots, picot, (2 double knots, picot) 6 times, 3 double knots, close; a 2d ring close to 1st, joining by 1st picot to last picot of preceding ring; 3d and 4th rings in same way, joining 4th also to 1st, by 1st side picot. Tie and cut thread.

2. A ring of 4 double knots, picot, 4 double knots, join to 3d picot (2d free picot) of ring of last row, 4 double knots, picot, 4 double knots, close; with white make a chain of 4 double knots, (picot, 2 double knots) 7 times, picot, 4 double knots; a ring, joining by middle picot to 5th picot of same ring of last row; a chain; repeat, joining 2 rings to each of the 4 rings, 8 in all, with 8 chains. Fasten last chain at base of 1st ring, and fasten off securely.

3. A ring, as in 2d row, joining by middle picot to 2d picot of chain of last row; a chain, as before; a ring, joining by middle picot to 6th picot of same chain; a chain. Repeat, joining 2 rings to each chain of preceding row, making 16 rings and 16 chains, in all; join last chain at base of 1st ring, and fasten off.

4. Same as 3d row, joining 2 rings to 1st chain, 1 to middle picot of 2d chain, thus widening every other chain.

5. Same as 3d row, joining 1 ring to each chain of last row, at middle picot.

6. Same as 4th row.

7. A ring like those of 1st row; turn, leaving a short space of thread, about one eighth inch, make a ring of 8 double knots, join to 2d picot of chain of last row, 8 double knots, close; leave space of thread, make a ring like 1st, joining by 2d picot to 6th picot of preceding ring; leave space of thread, make a ring like 2d, joining to 4th picot of same chain; again a ring like 1st, always leaving the space of thread, of uniform length, joining as before; another ring like 2d, joining to 6th picot of same chain; a ring like 1st, joining as before; a ring like 2d, joining to 3d picot of next chain; a ring like 1st; a ring like 2d, joining to 5th picot of same chain. Repeat around, joining 3 rings to one chain and 2 rings to next, and fasten off at base of 1st ring.

Take a strip of fine net, about five inches wide and sixty to seventy inches in length—long enough to give the fullness desired—and join the ends; gather one edge by overcasting with fine stitches, and whip to the edge of the outer circle of rings. To the other edge of net whip a length of fine inch-wide Valenciennes lace, stitch over the joining a satin ribbon, old rose, or matching the tatted rings in color, three-eighths inch wide, run an elastic tape under this ribbon, adjusting the length to the size of head, and joining the ends securely, arrange it so that the ribbon is evenly shirred, and cover the joining of ends with a prettily looped bow.

If preferred, instead of the lace edging one may use a narrow strip of net, edging it with single-ring tatting; or the strip of the net used for the cap may be made an inch or so wider and the tatted rings added; then stitch on the ribbon draw-casing, and run in the elastic.

## A Dainty Tatted Cap for the Wee One

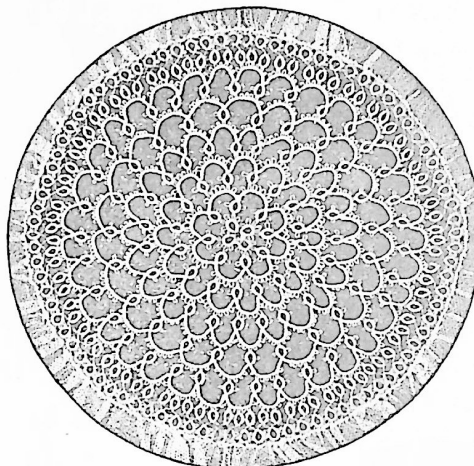
**N**O. 70 crochet-thread was used for the model; coarser or finer thread will result in a larger or smaller bonnet. That illustrated has a face-measurement of about thirteen inches.

1. Commence at center of crown with a ring of 1 double knot, (picot, 1 double knot) 12 times, close, tie and cut thread. The picots for this center ring should be nearly one eighth inch long, twice the ordinary length,



Boudoir-Cap with Tatted Crown

2. A ring of 4 double knots, join to a picot of center ring, 4 double knots, close; turn, make a ring of 4 double knots, picot, (3 double knots, picot) 4 times, 4 double knots, close; turn (leaving a little space of thread, always), make a small ring, like 1st, joining to next picot of center ring; again a ring like 2d, joining to preceding ring by 1st picot at side. Repeat, alternating small and large rings, joining each small one to a picot of center ring, and each large one to preceding by 1st



Detail of Tatted Crown

picot, also last to 1st in same way; tie last ring at base of 1st, and fasten off.

3. A ring of 6 double knots, join to middle picot of large ring of last row, 6 double knots, close; a chain of 6 double knots, picot, (3 double knots, picot) 4 times, 6 double knots; repeat, alternating rings and chains, joining each ring to middle picot of a ring of last row, and last chain at base of 1st ring.

4. A ring, as in 3d row, joining to 2d picot of chain in 3d row; a chain; a ring, joining to 4th picot

of same chain; a chain; repeat, joining 2 rings to each chain, as directed, and last chain at base of 1st ring.

5. A ring of 4 double knots, picot, 4 double knots, join to 2d picot of chain of last row, 4 double knots, picot, 4 double knots, close; turn, leaving short space of thread—about one eighth inch—make a ring of 4 double knots, picot, (3 double knots, picot) 4 times, 4 double knots, close; again turn, leaving space of thread, make a ring of 4 double knots, join to last picot of 1st ring, 4 double knots, join to 4th picot of same chain of last row; again leave space of thread and make a ring like 2d, joining by 1st picot to last picot of preceding ring; repeat, joining 2 rings to each chain and each ring to preceding by 1st side picot, also last ring to 1st. Fasten off at base of 1st ring.

6. A ring of 6 double knots, join to middle picot of ring of last row, 6 double knots, close; a chain of 6 double knots, picot, (3 double knots, picot) 6 times, 6 double knots; a ring, missing 1 ring of last row, and joining to middle picot of next; repeat, alternating rings and chains, and joining last chain at base of 1st ring.

7. A ring, as in last row, joining to middle picot of chain; a chain, as in last row; repeat until you have joined a ring to each of 4 chains. Miss 3 chains, counting back from 1st ring, join a ring to next chain, and continue as on the other side, leaving the 3 free chains for back of neck.

8. Make a ring; a chain, joining by middle picot to middle picot of 2d chain made in last row; a ring; a chain, joining by middle picot to middle picot of next chain; a ring; a chain, joining by middle picot to base of 4th ring of last row; continue with rings and chains, joining each chain to chain of 6th row, until you have joined 13 more chains across front, join next chain at base of 4th ring of 7th row, and next 2 to 3d and 2d chains of 7th row; end with a ring, fastening off.

9. A ring, joining to picot of ring last made; a chain; a ring, miss 1 picot of last chain of 8th row, and join to next; (a chain; a ring, joining to middle picot of next chain) 5 times; a chain; a ring; miss 1 picot of 1st chain in 8th row and join to next; a chain; a ring, joining to 1st ring of 8th row; (a chain; a ring, joining to next ring of front) 18 times; a chain, join to base of last ring of 8th row, and fasten off.

10. A ring of 6 double knots, join to 2d picot of chain of last row; turn, leave space of thread, a ring of 4 double knots, picot, (3 double knots, picot) 4 times, 4 double knots, close; repeat, alternating small and large rings, joining each large ring to preceding by 1st picot at side; join a small ring to 2d, 4th and 6th picots of each chain across front, 4 rings over each of 2 corner chains, 3 to the chain each side of corner, and 2 to each of 3 chains across-back of neck.

11. A ring of 4 double knots, (picot, 3 double knots) twice, join to middle picot of 1st large ring over 2d group of 4 rings, at corner, (3 double knots, picot) twice, 4 double knots, close; turn, make a chain of 10 double knots; a ring, as before; a chain of 10 double knots; a ring, miss 1 large ring of last row and join to next; chain of 10 double knots; repeat, alternating rings and chains, and joining the rings as directed, across front, ending with a ring joined over the 1st group of 4 rings at corner.

12. Make 6 medallions, like 1st, 2d and 3d rows of crown, joining each to preceding by middle picots of 2 side chains of 3d row, leaving 4 free chains outside, and joining the remaining 4 chains by middle picot of each to middle picot of ring of last row. It is better to make this joining with needle and thread, by passing the needle through the 2 picots to be joined and tying the thread securely; then if the joining is not quite right it can readily be changed.



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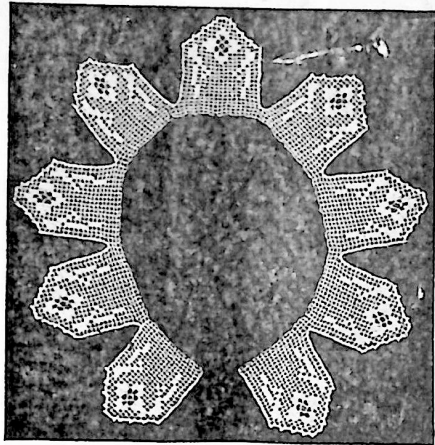


# Collars That Are Modish and Becoming

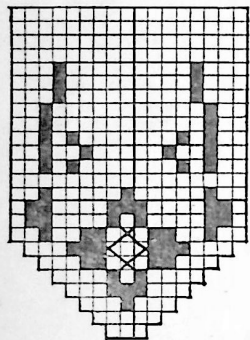
By EMMA L. BOARDMAN

**T**HE tab collar for the round-neck dresses and blouses is very much in favor, as evidenced by the numbers of them displayed at the neckwear-counters, and they are so easily made that no one at all skilled in the use of the crochet-hook need do without a generous supply. Given a fine thread, of a size that will give ten spaces to the inch, with a hook as small as will carry the thread without splitting it, and a collar may be produced in the favorite filet-crochet that will carry off the palm from many imported pieces of "real filet." The tab collar may be used for a V-shaped neck as well as a round one, and cuffs are easily made to match.

It is a very simple matter, too, to provide one's "very own" designs for such collars by marking a little cross-stitch motif on checked paper—a flower, leaf, or any geometrical pattern that may occur to one. Very often ideas for lovely designs may be picked up at the neckwear- or



A Lacy Design



Working - Pattern of Lacy Design

a chain of 59 stitches, turn.

1. A treble in 8th stitch, 17 more spaces (of chain 2, miss 2) on chain, turn.  
2. Fifteen spaces (chain 5, miss 2, treble in treble, for 1st space of row), 7 trebles, 1 space, widen (by making a chain of 2 stitches, and putting a double treble in same stitch with last treble), turn.

3. Widen (that is, chain 6, treble in top of double treble), 1 space, 13 trebles, 1 space, 16 trebles, 8 spaces, turn.

4. Five spaces, 10 trebles, 5 spaces, 7 trebles, 5 spaces, widen, turn.

5. Widen, 2 spaces, 4 trebles, 5 spaces, 4 trebles, 1 space, 4 trebles, 10 spaces, turn.

6. Eleven spaces, 4 trebles, 5 spaces, 10 trebles, 2 spaces, widen, turn.

7. Widen, 3 spaces, 10 trebles, 17 spaces, turn.

8. Fifteen spaces, 7 trebles, chain 5, miss 4, fasten between next 2 trebles, chain 5, 1 less 4, 7 trebles, 2 spaces, widen, turn.

9. Two spaces, 7 trebles, chain 5, fasten under 5 chain twice, chain 5, miss 3 of 7 trebles, 7 trebles in next 7 stitches, 14 spaces, turn.

10. Fifteen spaces, 7 trebles (last 3 on chain of last row), chain 5, fasten under 5 chain, chain 5, 3 trebles on chain of

last row and 4 in 4 trebles, 3 spaces, turn.

11. Narrow (by slipping over last space of preceding row), 4 spaces, 10 trebles (putting 4 trebles on 1st 4 stitches of 1st 5 chain, and 4 on last 5 stitches of 2d 5 chain, with treble on treble each side), 17 spaces, turn.

12. Like 6th row, ending with 2 spaces and a double treble in next treble, to narrow.

13. Chain 4, treble in next treble, and continue like 5th row.

14. Like 4th, ending with 5 spaces and double treble in next treble.

15. Chain 4, treble in treble, and continue like 3d row.

16. Like 2d, ending with 1 space and double treble in next treble.

17. Eighteen spaces, turn.

18. Three spaces, chain 49 stitches, turn.

Repeat from 1st row, making 15 spaces on

chain and 3 spaces on 3 spaces at top. Fill the spaces around tabs with doubles, making a picot at center of every other space of the points.

A second collar has a simple geometrical design, giving a pleasing effect. Using a thread that will give nine spaces to the inch, make a chain of 53 stitches, turn.

1. A treble in 8th stitch, 15 more spaces on chain, turn.

2. Sixteen spaces, widen.

3. Widen, 17 spaces, turn.

4. Fourteen spaces, 4 trebles, 3 spaces, widen.

5. Widen, 3 spaces, 10 trebles, 13 spaces, turn.

6. Eleven spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 3 spaces, widen.

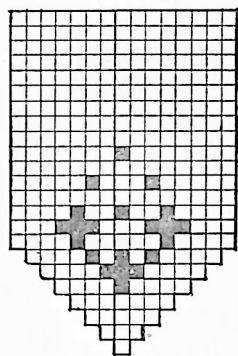
7. Widen, 3 spaces, 4 trebles, 17 spaces, turn.

8. Nine spaces, 4 trebles, 3 spaces, 4 trebles, 2 spaces, 10 trebles, 3 spaces, a quadruple treble (over 4 times) in same stitch with last treble, turn.

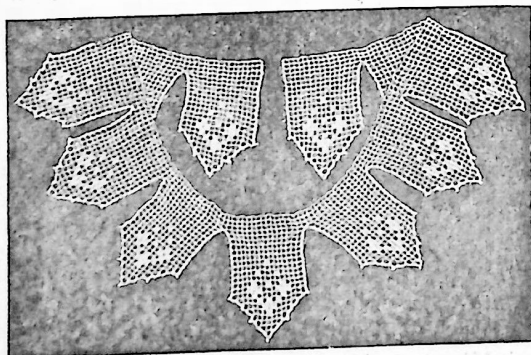
9. Four spaces, 4 trebles, 17 spaces, turn.

10. Like 6th row, ending with 3 spaces, narrow.

11. Chain 4, treble in next treble, and continue like 5th row.



Working-Pattern of Geometrical Design



A Simple, Geometrical Design. By Mrs. Howard Burk

The small, straight collars are much liked, and an especially attractive one, for which matching cuffs may be easily provided, is of fine white pique, with a

Concluded on page 17

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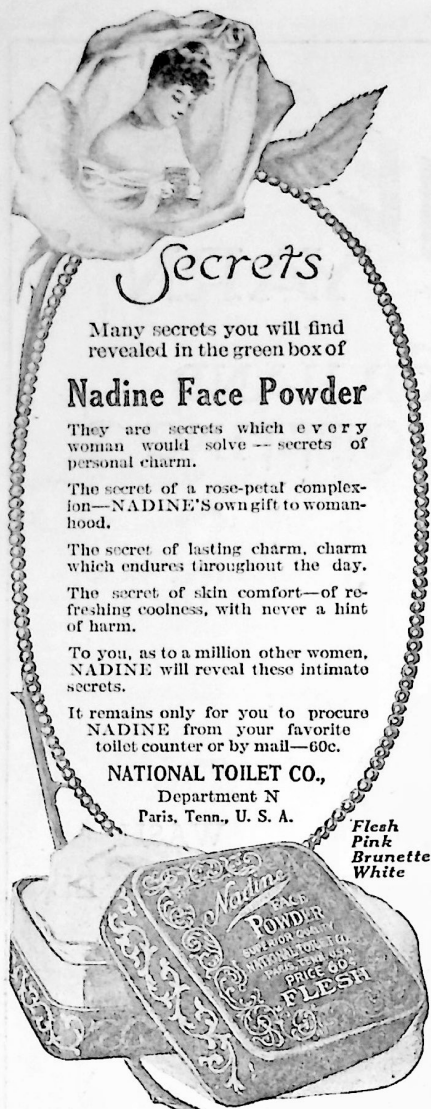
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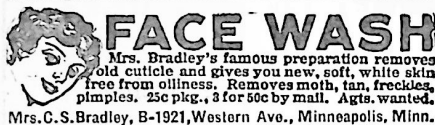
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**Boys' Suit**

**E**VERY new feature that a young boy looks for in a suit like slashed pockets, notched revers and a fitted back, have been incorporated in this suit, No. 9489.

The boy's suit-pattern, No. 9489, is cut in sizes for from 8 to 14 years. To make the suit in the 8-year size will require 2½ yards of 44-inch material, with ¾ yard of 36-inch lining.

**Girls' Middy-Dress**

**T**HE skirt may be plaited or gathered in this style, No. 9379, and joined to an underwaist.

The girls' midddy dress-pattern, No. 9379, is cut in sizes for from 4 to 14 years. To make the dress in the 8-year size will require 1½ yards of 36-inch material for blouse.

**Girls' Eton-Dress**

**F**AVORED above all models this season is this type of frock shown in No. 9710, which has a jaunty Eton jacket and plaited skirt.

The girls' Eton dress-pattern, No. 9710, is cut in sizes for from 6 to 14 years. To make the dress in the 8-year

size will require 2½ yards of 36-inch material, with 1 yard of 36-inch contrasting goods.

#### Girls' Bloused Coat

**S**MART lines are arrived at by means of pockets that stand out, and a waist that is bloused.

The girls' bloused coat-pattern, No. 9708, is cut in sizes for from 6 to 14 years. To make the coat in the 8-year size will require 2½ yards of 36-inch material.

#### Ladies' House-Dress

**P**ERFECT comfort beside a trim appearance may be had by donning this one-piece frock, No. 9716.

The ladies' house-dress-pattern, No. 9716, is cut in sizes from 36 to 44 inches bust-measure. To make the dress in the 36-inch size will require 3½ yards of 32-inch material, with ¾ yard of 36-inch contrasting goods.

**Misses' or Small Women's Dress**

**S**ASHED with narrow grosgrain ribbon and hanging in one piece from the oval neckline is this frock, No. 9704.

The misses' or small women's dress-pattern, No. 9704, is cut in sizes for from 14 to 20 years. To make the dress in the 16-year size will require 2½ yards of 36-inch contrasting goods, and 2½ yards of ribbon.

#### Children's Rompers

**T**HE waist is made with kimono-sleeves, and the bloomers poke out at the sides.

The children's rompers-pattern, No. 9461, is cut in sizes for 1, 2 and 4 years. To make the rompers in the 4-year size will require 1½ yards of 27-inch material.

#### Misses' or Small Women's Dress

**I**NSTEAD of stopping at the waistline as most skirts do, this one in No. 9329, continues on up, forming back and front waist-panels.

The misses' or small women's dress-pattern, No. 9329, is cut in sizes for from 14 to 20 years. To make the dress in the 16-year size will require 2½ yards of 32-inch material, with 1½ yards of 36-inch white goods.

We will send patterns of any of the garments illustrated and described above, by mail, postpaid, on receipt of twelve cents each. In ordering, give number of pattern and size wanted.

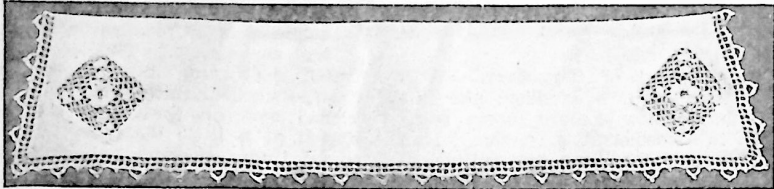
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Continued from page 15

rose-motif in Irish crochet set in each corner. The collar, completed, is three inches wide, without the crocheted edge, fifteen and one-half inches long from corner to corner, and fourteen inches at the neck, and the motifs, set cornerwise, are one and one-half inches square. With No. 150 thread and very fine hook make a chain of 7 stitches, join.

1. Chain 7, (a treble in ring, chain 4) 5 times, join to 3d of 7 chain.
2. One double, 1 treble, 6 double trebles, 1 treble and 1 double in each space.
3. Chain 6, fasten between petals; repeat around.
4. Same as 2d row, with 8 double trebles instead of 6.
5. Chain 8, fasten between petals; repeat around.
6. Like 2d, with 8 double trebles.
7. Slip to top of 1st treble of petal,



A Straight Collar, with Irish-Crochet Insets

chain 6, fasten back in 5th stitch from hook for a picot, chain 7, fasten back in 5th stitch, chain 1, fasten between 4th and 5th double trebles, picot-chain (as directed), fasten in top of treble, picot-chain, fasten in 1st double treble of next petal, picot-chain, fasten in 8th double treble, picot-chain, fasten in top of 1st treble of next petal, and repeat, making 2 picot-chains over every other petal, 1 over the others, and 1 between each 2 petals, joining last where 1st started.

8. Slip to top of picot-chain (between picots), picot-chain, fasten between 2 picots of next chain, chain 6, fasten between picots of next chain, turn, slip over 6 chain, chain 4, for a double treble, 8 double trebles under 6 chain, chain 4, fasten under same chain, 3 picot-loops, fastened as directed, again a shell, and repeat around, making 4 shells, one at each corner, and ending with a picot-chain joined where 1st started.

9. Slip to top of picot-chain, \* 1 picot-chain, fasten in top of 4 chain (or 1st double treble) of shell, picot-chain, fasten at center of shell, picot-chain, fasten at end of shell, 3 picot-chains, fastening each between picots of last row, and repeat from \*, joining last chain where 1st started.

10. Slip to top of picot-chain, picot-chain, fasten between next 2 picots, chain 6, fasten between next 2, turn, make a shell as before, and continue, making a shell over each shell of 8th row, with picot-chains between.

11. Same as 9th row, adding to the picot-chains between shells.

12. Same as 10th row, making shell over shell of 11th row.

Baste the motifs in place, button-hole closely and evenly around the edge, and cut the material from underneath; or the cutting may be done before the buttonholing, after basting the motif firmly, the button-hole-stitches taken through holding the cut edge.

The edging is made as follows:

1. Fasten in at neck-edge of one end of collar, chain 5, \* miss a space of 2 chain-stitches, 1 treble, chain 2; repeat, putting 3 trebles (2 chain between) close together at corners, turn.

2. Chain 5, treble in treble, \* chain 2, treble in treble; repeat from \* around, ending with chain 4, fasten in 3d of 5 chain, turn.

3. Four doubles under 4 chain, \* fill each of next 4 spaces with 3 doubles each, turn, chain 9, miss 2 spaces, fasten over following treble, turn, fill loop of 9 chain with 7 doubles, picot of 4 chain, 7 doubles, 3 doubles in each of next 2 spaces, picot; repeat from \*. Arrange so that a scallop will come at each corner.

MAY we not have some coat-collars for little girls, in filet-crochet and tatting?—G. L. M., Michigan.

## Directions for Stitches in Crochet

**CHAIN:** A series of stitches or loops, each drawn with the hook through the stitch preceding.

**Slip-stitch:** Drop the stitch on hook, insert hook in work, pick up the dropped stitch and draw through. This is used as a joining-stitch where very close work is wanted, or for "slipping" from one point to another without breaking thread.

**Single crochet:** Having a stitch on needle, insert hook in work, take up thread and draw through work and stitch on needle at same time. This is often called slip-stitch, for which it is frequently used, and also close chain-stitch.

**Double crochet:** Having a stitch on needle (as will be understood in following directions), insert hook in work, take up thread and draw through, thread over again and draw through the two stitches on needle.

**Treble crochet:** Thread over needle, hook through work, thread over and draw through work, making three stitches on the needle, over and draw through two, over and draw through remaining two.

**Half treble or short treble crochet:** Like treble, until you have the three stitches on needle; thread over and draw through all at once, instead of working them off two at a time.

**Long treble crochet:** Like treble until you have the three stitches on needle; thread over and draw through one, (thread over, draw through two) twice.

**Double treble:** Thread over twice, hook in work, draw through, making four stitches on needle; (over and draw through two) three times.

**Triple treble crochet:** Thread over three times, hook in work and draw through, making five stitches on the needle; work off the stitches two at a time, as before directed. For quadruple treble put thread over four times, and proceed in the same manner; other longer stitches the same.

PERHAPS this is not in Needlecraft's province, but I very much wish to know how to remove the shiny appearance or gloss on boys' trousers and girls' serge dresses?—Mrs. I. D. B., Pennsylvania.

(My friend, the housekeeper, tells me that she has treated the "shine" on men's coats to a gentle rubbing with emery-cloth, or very fine sand-paper, with excellent results, the nap being restored instantly and perfectly. She says, too, that if the shiny spots are sponged with weak vinegar and pressed under a thin cloth with a moderately hot iron the results are very good.)

CAN you tell me how to do "flet drawn-work"? A lady who wishes me to do some work for her asked me if I understood this, and I am anxious

to know about it. I can do flet-crochet and darned flet, but have never seen the drawnwork.—Miss B. M. L., Ohio.

(I will hazard a guess that Fetal or Porto Rican drawnwork is referred to, as this strongly resembles darned flet. It is done by drawing a few threads—three to six, according to size of spaces wanted or the quality of the linen, and leaving the same number of threads for the dividing or "mesh"-bars, or for lighter bars one or two threads less. After the drawing is completed both ways, the bars are overcast with fine, strong thread, two or three stitches being taken in each space or mesh, with care to keep the bars straight and even. Any desired pattern is then darned on the foundation thus prepared as in ordinary flet, the needle passing over and under the bars, back and forth, until the spaces of the pattern are filled.)



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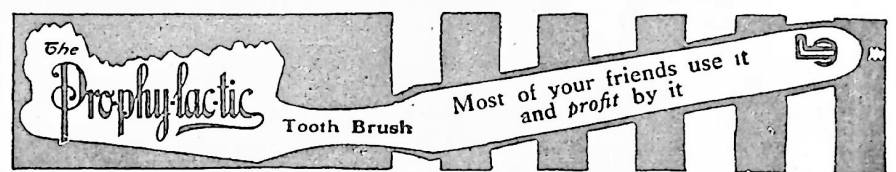
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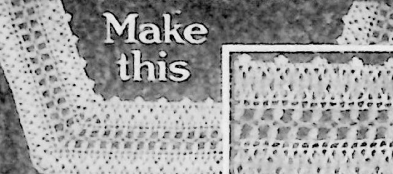
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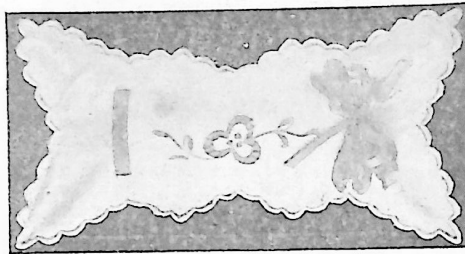
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**AGENTS**  
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# Appropriate Gifts for the Bride

By ADDIE MAY BODWELL

**A** COASTER- or water-set is sure to be appreciated by every young housekeeper who is enjoying the fitting up of her new home. It consists of a half dozen tumbler-dollies, five inches in diameter, and an eleven-inch doily for the carafe or water-pitcher. The design is charming in its simplicity and is especially suitable for a gift, since its main feature is the forget-me-not, represented by a tiny circle of French knots, in pale blue; these circles surround the center of the doily and form the oval motif, in the center of which is a pompadour rose in padded satin-stitch, done with pink floss. From each forget-me-not of the circle a black line, in outline-stitch, radiates outward to the edge, and these lines are met by a circle, also in outline-stitch and done with black, just inside the narrow hem. This design may be easily arranged for an entire luncheon-set, if desired, by adding a half dozen dollies seven or eight inches in diameter, for bread-and-butter plates, and a centerpiece. For the latter you have simply to add to the circumference of the forget-me-not circle, as required,

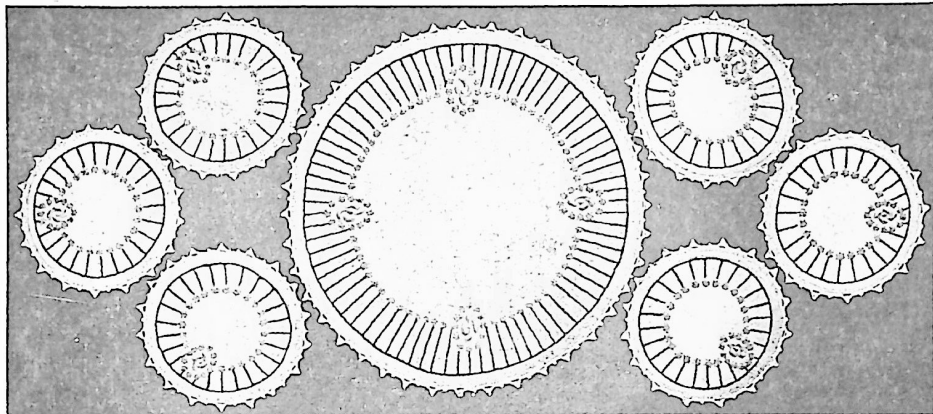


No. 1661 D. Combining Cutwork and Solid Embroidery

toward the end of the cover. With satin-stitch all are familiar; the cutwork may be new to more recent additions to Needlecraft's circle: Run with fine stitches along the outline of the space to be cut out until you reach the point where the first bar is to be thrown across; lead across the space, fasten in a place indicated by the stamped line, return to the point of departure, fasten in, again lead across and fasten, then fill the bar of threads thus formed with close, even button-hole-stitches. Continue along the line to the next bar, and repeat. When the

each end, and about an inch from the edge, are two slashes, worked in eyelet-stitch, through which the ribbon which holds the cover in place is passed, fastening underneath. A pretty looped bow is attached at one end of the cushion by means of a pin pushed in, thus doing away with the necessity of tying and untying the ribbon when the cover is removed for laundering.

A trunk-cover is quite the thing to take with one on a journey, or to have when one wishes to make a single room as pleasant and homelike as possible. The cover illustrated is of green butcher-cloth, with a two-inch hem, mitered at the corners, turned over on the right side, and basted at a little distance from the edge. Under the edge is basted a strip of rather coarse rickrack braid, the points projecting, and the hem is then stitched close to the edge, the stitching holding the hem and braid securely. In each of two corners, toward the front, is a bit of solid embroidery conventionalized rose-design, with curving lines of long, straight stitches, all done with white to match the braid. The decoration, including the turned-over hem, is of the simplest description, but very pleasing and may be applied with equally good effect to a table-cover or -runner.



No. 1662 D. Any Young Housekeeper Will Appreciate This Pretty Water-Set

to the size of the oval motif and the enclosed rose, and the length of the radiating lines, while the doily is treated in the same way, the decoration a trifle larger than that of the tumbler-dolly, or smaller than the carafe-dolly, which is of service-plate size. Having the stamped set shown, or the transfer- or perforated

pattern, one can readily trace designs of paper for centerpiece and additional dollies, and when exactly right these may be transferred to the material by means of impression-paper.

A simple crocheted edge adds to the attractiveness of this set; and this may be worked on a chain and whipped to the edge of hem, or the stitches may be taken into the material. If the latter, fasten in, chain 3 for 1st treble, make trebles closely all around, and join to top of 3 chain. Or, make a chain of sufficient length to extend easily around the doily, and join, making sure the chain is not twisted.

1. Chain 3, a treble in each stitch of chain, join.

2. Five doubles in 5 trebles, chain 5, turn, a double in 2d stitch from needle, half treble in next, treble in next, double treble in next, miss 4 trebles of 1st row. 5 doubles in 5 trebles following, chain 3 for a picot, and repeat. For a deeper point add a stitch to the chain, and put a triple treble in last stitch; then miss 5 trebles. End the row with 5 doubles, chain 3, and join with slip-stitch to 1st double; fasten off neatly.

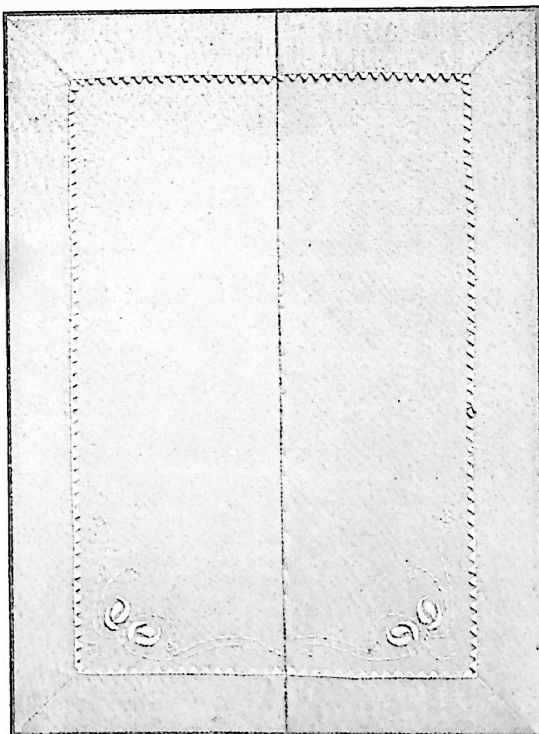
An especially dainty pincushion has the cloverleaf motif, outlined by Venetian cutwork, with three solid dots at center and a simple leafspray curving from each side

bars are all in and lines run, it is a simple matter to work the narrow buttonholing along both edges of the opening, keeping the purled edge on the inside where the linen is to be cut away. Some workers cut a little in advance of the buttonholing, and work over the edge; but a good way to do is to finish buttonholing the line, and launder the piece before cutting away the linen, taking great care not to clip the embroidery-stitches. The edge of the cover is buttonholed in wide scallops formed of small scallops, with points at corners; near

the next for "Twenty-two spaces, widen two at each end," and so on. There are no directions how to widen, so I turn to Needlecraft for assistance.—*May Harris, Rhode Island.*

(Having made the last one of the sixteen spaces of first row, chain thirteen, turn, a treble in eighth stitch from needle, chain two, miss two, one treble, chain two, a treble in last treble made in preceding row, thus adding three spaces at beginning of row; make sixteen spaces over sixteen spaces, then chain two, a triple treble—thread over three times—in same stitch with last treble, chain two, triple treble in center of triple treble, make a third space in the same way and turn. To add two spaces at beginning of row, chain ten, and proceed as before. A little study of Needlecraft's directions would have helped you out of this difficulty without the trouble of writing for the information.)

**MAY** I give my list of hope-chest linens? I always purchased the best for wear, if not the most expensive. Having to buy my own outfit, perhaps I did not get so many things as many would like, but have never been "short": Ten sheets, six pairs of pillow-slips, six bath-towels and the same number of wash-cloths, eight linen hand-towels, one dozen guest-towels, eight dish-towels, four glass-towels, two bedspreads, two pairs of blankets, four comforts, four tablecloths, of different lengths, one crocheted centerpiece, two traycloths, three buffet-scarfs, three dresser-scarfs, and the same number of scarfs or covers for the machine or other things where needed. I have these decorated with embroidery, crochet or drawnwork, most of my patterns being taken from Needlecraft. I also have two pairs of pillows, completing the furnishing for two beds.—*Mrs. Wilma Carothers, Indiana.*



No. 1663 D. Just the Thing To Take with One on a Journey

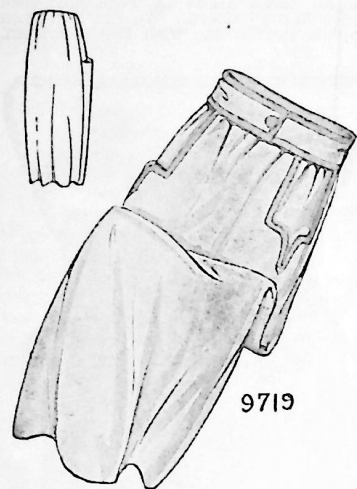




9717



9521



9719

#### Ladies' Two-Piece Skirt

**C**UT in two sections is this skirt, No. 9717, the lower of which forms pockets and trimming. The ladies' two-piece skirt-pattern, No. 9717, is cut in sizes from 26 to 32 inches waist-measure. To make the skirt in the 36-inch size will require  $2\frac{1}{2}$  yards of 36-inch material.

#### Ladies' Brassiere

**A** SPLENDID brassiere for summer is No. 9521, which has a bandeau front and shoulder-straps.

The ladies' brassiere-pattern, No. 9521, is cut in sizes from 34 to 48 inches bust-measure. To make the brassiere in the 36-inch size will require  $\frac{1}{2}$  yard of 27-inch material,  $\frac{1}{4}$  yard of 2-inch elastic and 4 yards of tape.

#### Ladies' Two-Piece Skirt

**P**OCKETS are developed in a new way in this tub-silk, and neatly finished off with bias binding.

The ladies' two-piece skirt-pattern, No. 9719, is cut in sizes from 26 to 32 inches waist-measure. To make the skirt in the 26-inch size will require  $2\frac{1}{2}$  yards of 36-inch material, and  $4\frac{1}{4}$  yards of binding.

#### Ladies' One-Piece Apron

**A** KIMONO-APRON that is both cool-looking and practical is No. 9411, which slips over the head and wears its neckline cut in V-shape.

The ladies' one-piece apron-pattern, No. 9411, is cut in sizes for 36, 40 and 44 inches bust-measure. To make the apron in the 36-inch size will require  $4\frac{1}{2}$  yards of 27-inch material, with  $\frac{1}{2}$  yard of 20-inch contrasting goods.

#### Ladies' Dress

**O**NE of those indispensable tub-frocks that one may slip into on warm days and feel perfectly comfortable is shown with a wide organdie sash in No. 9699.

The ladies' dress-pattern, No. 9699, is cut in sizes from 36 to 42 inches bust-measure. To make the dress in the 36-



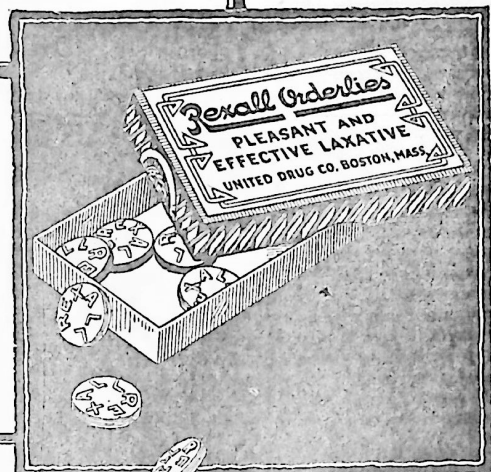
9411

9699

inch size will require  $3\frac{1}{2}$  yards of 36-inch material, with  $\frac{1}{2}$  yard of 36-inch contrasting goods.

**STIFFENING** for crocheted baskets: To three tablespoonfuls of water add two drops of bluing and two heaping tablespoonfuls of granulated sugar. When the sugar is dissolved, place over the fire until the syrup boils two or three seconds; into this, while warm, put the crocheted piece and make sure that it is thoroughly penetrated by the syrup, wring out, and immediately draw over the bowl or whatever you use for a mold, taking care that each part is stretched evenly. The solution given will stiffen six or more baskets. For a permanent stiffening, which may be washed with soap and water, and a brush, dip the basket in common white glue, melted. Shape on the mold until dry, give a coat of shellac, then a coat of white paint or enamel. This looks like china, when finished.—Mrs. Blanche King, Pennsylvania.

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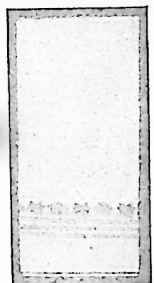
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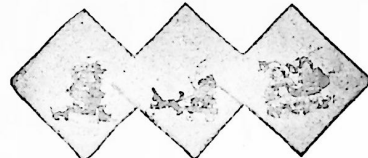
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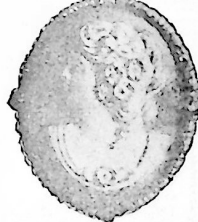
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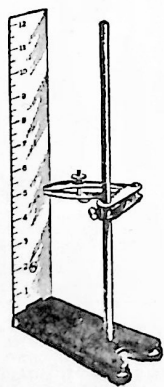
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NEEDLECRAFT, Augusta, Maine



## Child's Sailor Collar in Filet and Knot-Stitch

By MRS. MARY BROWN

**C**ROCHET-THREAD No. 60 was used for the collar illustrated, and but little more than one spool is required. Coarser thread will result in a larger collar, by the same directions, finer thread in a smaller one; or, to vary the size, a knot-stitch medallion may be added at the back, or omitted.

Make a chain of 188 stitches, turn.

1. A treble in 8th stitch, (chain 2, miss 2, 1 treble, forming a space) 60 times, turn.

2, 3. Sixty-one spaces (chain 5, treble in next treble for 1st space), turn.

4. Three spaces, 22 trebles, (1 space, 22 trebles) 6 times, 3 spaces, turn.

5. Three spaces, \* 3 trebles in 3

32. Narrow, 8 spaces, work back from \* in 14th row.

33. Like 17th to \*, 7 spaces, narrow.

34. Seven spaces, 22 trebles, 3 spaces, turn.

35. Seventeen spaces, turn.

36. Narrow, 6 spaces; border (repeating medallion from 28th row).

37. Border; 5 spaces, narrow.

38. Five spaces; border.

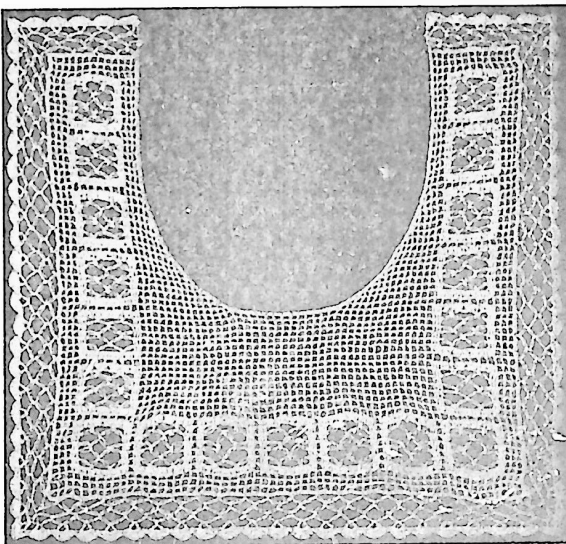
39. Border; 4 spaces, narrow.

40. Four spaces; border.

42. Narrow, 3 spaces; border.

43. Thirteen spaces, turn.

Continue the border, with 3 spaces at beginning and end of rows, for 7 rows, then repeat from 43d row, and finish with 3 rows of spaces. Fasten in on opposite



Child's Sailor Collar in Filet and Knot-Stitch

trebles, 1 knot-stitch, miss 3 trebles, fasten in next, 2 knot-stitches, miss 8 trebles, fasten, 1 knot-stitch, miss 3 trebles, 3 trebles in next 3, chain 2, repeat from \* 6 times, 3 spaces, turn.

6. Three spaces, \* 3 trebles in 3 trebles, 2 knot-stitches, fasten in knot (between 2 knot-stitches) of last row, 2 knot-stitches, 3 trebles in 3 trebles, chain 2, repeat from \* across, ending with 3 spaces, turn.

7. Three spaces, \* 3 trebles in 3 trebles, 1 knot-stitch, fasten in knot, 2 knot-stitches, fasten in next knot, 1 knot-stitch, 3 trebles in 3 trebles, chain 2, repeat from \* across, ending with 3 spaces, turn.

8. Same as 6th row.

9. Three spaces, \* 3 trebles in 3 trebles, chain 4, fasten in knot, chain 8, fasten in next knot, chain 4, 3 trebles in 3 trebles, chain 2; repeat from \* across, ending with 3 spaces.

10, 11. Same as 4th and 3d rows.

12. Three spaces, 22 trebles, 41 spaces, 22 trebles, 3 spaces, turn.

13. Three spaces, 3 trebles in 3 trebles, 1 knot-stitch, miss 8, fasten, 1 knot-stitch, miss 3, 3 trebles, \* 41 spaces; work back from \* for opposite border.

14. Three spaces, 3 trebles, 2 knot-stitches, fasten in knot, 2 knot-stitches, 3 trebles in 3 trebles, \* 41 spaces; work back.

15. Three spaces, 3 trebles, 1 knot-stitch, fasten in knot, 2 knot-stitches, fasten in knot, 1 knot-stitch, 3 trebles, \* 41 spaces; work back.

16. Same as 14th row.

17. Three spaces, 3 trebles, chain 4, fasten in knot, chain 8, fasten, chain 4, 3 trebles, \* 41 spaces; work back.

18. Three spaces, 22 trebles, \* 41 spaces; work back.

19 to 26. Same as 11th to 18th row. This completes the back of collar. If wanted deeper simply repeat from 11th row again.

27. Twenty-three spaces, narrow (by making a treble in next treble, omitting the chain, turn).

28. Narrow (by making a chain of 3 stitches and treble in next treble), 12 spaces, 22 trebles, 3 spaces, turn.

29. Like 13th to \*, 11 spaces, narrow.

30. Narrow, 10 spaces, work back from \* in 14th row.

31. Like 15th to \*, 9 spaces, narrow.

side of back and repeat from 27th row for the other front. Fill the spaces all around neck and edge of collar with doubles.

For the edge:

1. Starting at inner corner of front, make 2 knot-stitches, miss 6 doubles, fasten; repeat around to opposite corner, turn.

2, 3. Two knot-stitches, fasten in knot; repeat. At beginning of 3d row draw a loop up to knot last made.

4. Chain 5, a treble in knot, chain 2, a treble in same place, chain 3; repeat, ending with a double treble, turn.

5. Shell of 8 trebles under 2 chain, fasten with a double under 3 chain, repeat, fastening off at end of row.

To make the knot-stitch, draw out the stitch on needle rather more than one fourth inch, take up thread and draw through this loop, insert hook under thread, between it and loop, take up thread and draw through, take up and draw through the 2 stitches on needle; simply make a double in the tip of drawn-out loop, this forming the "knot."

**I**N regard to the darning of stockings for small children, a busy mother I know of always knits in the large patches necessary for knees and heels, darning only the small holes. It does not take so much time as it does to darn the large holes, the work is far more durable, and is not so noticeable. It is also a good plan to reinforce knees and heels of children's hosiery by catstitching on the wrong side a piece cut from an old stocking; if this is done before the new stockings are put on, their length of days will be greatly added to.—Mrs. M. S. B., Rhode Island.

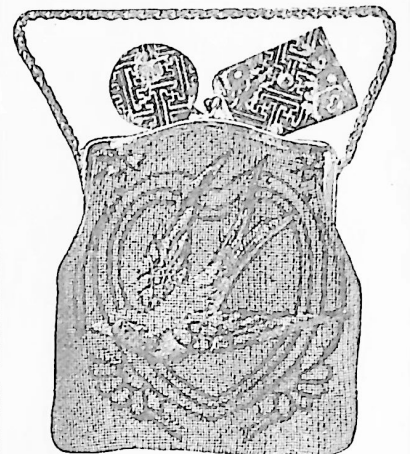
**M**ANY crocheters do very loose work, and it would seem that they are unable to remedy this defect. Let them try winding a length of thread, say a yard more or less, around the end of first finger, leaving about two inches between the finger and crochet-hook; then work in the usual way, unwinding as the crocheting proceeds. By this method the thread may be held as tight as required, and the result will be much firmer work. I have found this very helpful, especially in doing filet-crochet, and trust the suggestion will help others.—Ida Bates, South Carolina.

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**No. 6497.** This is the very latest thing in handbags for ladies. The design in gay colors is stenciled on black velvet. The effect is beautiful and very striking. It is not the ordinary-method stenciling, but the design and background are composed of minute round dots that have the appearance of genuine beads. The bag we give is all made up with handsome 6-inch frame, substantial chain and clasp, with silk lining. In addition each bag contains a small pocketbook and vanity-mirror; the pocketbook and back of mirror are covered with same material as the lining of bag. The bag measures about 7 inches across the bottom and is about 7 1/2 inches deep.



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Augusta, Maine



# A Luncheon-Set in Crochet

By MARY E. FITCH

**C**ROCHET-COTTON NO. 5, ecru, is used for this set with excellent effect, although white may be chosen, if preferred, and a coarser or finer thread, No. 3 or No. 10. Use a hook as fine as possible without catching in and splitting the thread, in order to make the ribbed work close and firm. Chain 6, join.

1. Chain 1, 2 doubles in each stitch of chain, join to 1 chain, turn.  
2. Chain 1, 2 doubles in each double, join, turn.  
3. Chain 1, \* 3 doubles in 3 doubles (always working in back vein of stitch), 2 in next, repeat from \* around, join, turn. This row starts the widening points.  
4. Chain 1, a double in each double, widening in 1st of the 2 widening doubles of last row; join and turn.

5. Same as 4th row, making 1 more double between widenings. It will be seen that 2 rows form a rib, and that the mats are reversible, or alike on both sides. Do not turn at end of row preceding the openwork row, after joining.

6. Chain 3, for a treble, 2 more trebles in same place, \* chain 1, miss 1, 1 treble, repeat from \* to widening, 3 trebles between 2 widening doubles, and continue around, joining last 1 chain to top of 3 chain.

7. A double in each stitch all around, widening in the 2d of 3 trebles, join, turn.

8, 9, 10. Same as 4th row.

11, 12. Same as 6th and 7th rows. Continue in this way until you have (for the centerpiece) 15 rows of openwork; finish with 7th, 8th, 9th and 10th rows.

For the border:

1. Four doubles in 4 doubles (chain 1 for 1st), chain 5, miss 3, repeat around, joining last 5 chain to 1 chain.

2. Slip to 2d double, chain 1, a double in 3d double, \* chain 3, 4 trebles under 5 chain, chain 3, a double in 2d and 3d of 4 doubles; repeat around, joining last 3 chain to 1 chain which represents 1st double.

3. Slip top of 1st 3 chain, \* 4 doubles in 4 trebles, chain 5; repeat around, join.

4 to 14. Like 2d and 3d rows alternately, ending with 2d row.

15. Chain 3, a treble in each stitch all around, join. Widen occasionally by putting 2 trebles in a stitch, if necessary to keep the work perfectly flat.

16. Twelve trebles in 12 trebles, (chain 3 for 1st), chain 5, miss 4, 12 doubles, chain 5, miss 4, repeat around, join.

17. Twelve trebles in 12 trebles, 1 chain between (always chain 3 for the 1st treble of row), chain 5, 11 doubles over 12 doubles, chain 5; repeat around, join.

18, 19. Same as 17th row, decreasing the number of doubles by 1 each row.

20. A treble in each treble with 2 chain between, chain 5, 7 doubles over 9 doubles, chain 5; repeat around, join.

21. Like 20th, with 5 doubles over 7 doubles.

22. Like 20th, with 4 doubles over 5 doubles.

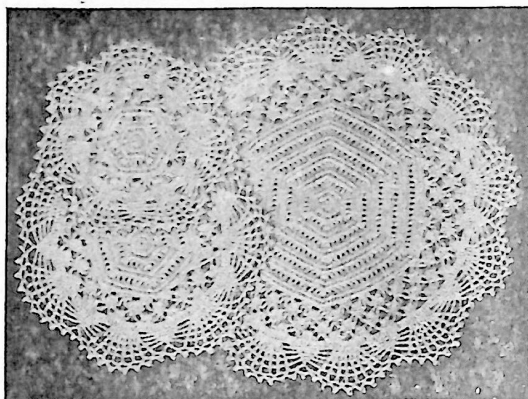
23. Like 20th, with 3 doubles over 4 doubles.

24. Twelve trebles, in 12 trebles, 3 chain between, chain 5, a double in 2d of

3 doubles, chain 5; repeat around, join.

25. Slip-stitch under 3 chain, \* chain 6, fasten back in 4th stitch from hook for a picot, chain 2, fasten under next chain; repeat around, and fasten off securely.

For the service-plate doily make 5 rows of openwork, with 2 ribs between, for the center, ending with 2 ribs; then



The Plate-, Bread-and-Butter-, and Tumbler-Doilies

repeat the border from 1st to 7th row, add the 15th row, and continue as follows:

9. Eight trebles in 8 trebles, chain 5, miss 4, 8 doubles; chain 5, miss 4, repeat, join.

10. Treble in each treble with 1 chain between, chain 5, 7 doubles over 8 doubles, chain 5; repeat around, join.

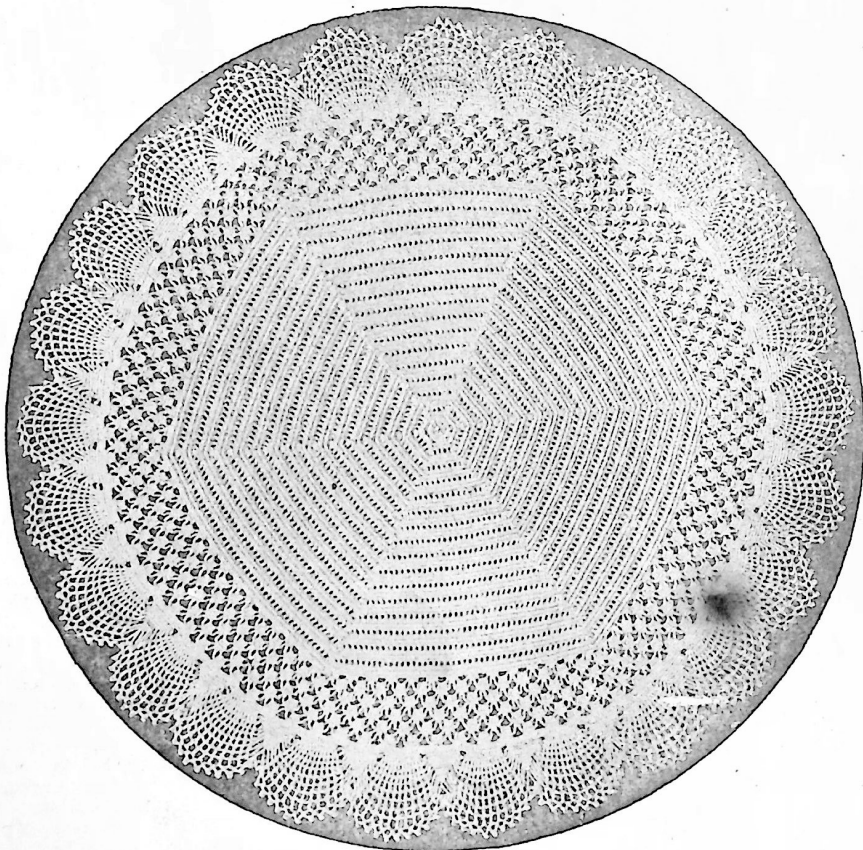
11. Treble in each treble, 2 chain between, chain 5, 5 doubles over 7 doubles, chain 5; repeat, join.

12. Like 11th, 3 doubles over 5 doubles.

13. Treble in each treble, 3 chain between, chain 5, double in 2d of 3 doubles, chain 5; repeat, join.

14. Like 25th row of centerpiece.

Doily for Bread-and-Butter-Plate: Make as directed until you have 2 rows of openwork, ending with 2 ribs; repeat border from 1st to 5th row, add the 15th row (of centerpiece), and continue with



The Centerpiece

the border for service-plate from 9th row.

Tumbler- or Cup-Doily: Work the center as directed until you have 1 row of openwork, and 2 ribs following; then repeat border from 1st to 3d row, add 15th row of centerpiece, and continue.

5. Six trebles in 6 trebles, chain 5, miss 4, 6 doubles in 6 trebles, chain 5, miss 4; repeat around, join.

6. Six trebles in 6 trebles, 1 chain between, chain 5, 5 doubles over 6 doubles, chain 5; repeat around, join.

7. Like 6th row, with 2 chain between trebles and 4 doubles over 5 doubles.

8. Like 7th row, with 3 doubles over 4 doubles.

9. Six trebles in 6 trebles, 3 chain between, chain 6, a double in 2d of 3 doubles, chain 6; repeat.

10. Like 25th row of centerpiece.

It will be readily seen that the centerpiece and doilies may be made of any required size, the centers and borders being arranged in proper proportion. End-pieces, or oval mats are as easily made by starting with a chain of stitches for the center, widening at each end and on each side of end in the manner directed, and working double in double along the straight sides.

✻

IF Mrs. A. T. T., Maryland, or others wishing to do filet-crochet in two colors, will take care when she drops a thread to see that it is on the side of the work next to her at the time she drops it,

it will work properly when she picks it up again. I use an oblong pasteboard box in which to keep my spools while working, with the white at the right end and colored at the left; a pasteboard partition across the center might be helpful. All tangled or twisted threads should be straightened at once. When first joining in the color, have one space less than required with the white, chain two (with white), then in top of next treble draw a loop of color, and chain three for the first treble. Let the white thread lie along the top of previous row, and make the required number of colored trebles over it and the usual stitches at the same time. The last treble of color should be made thus: With three loops on needle, put thread over and draw through two, as usual, with color; then put both threads over and draw both through, drop the colored thread and continue with white alone. Before picking up the white

thread at end of the colored group of trebles, great care should be taken to see that the white thread lies loosely enough not to draw; I often pull or stretch the row lengthwise gently in order to be sure of this. And do not draw the thread when picking it up. Practise will teach you just how loose it should be. To carry the colored thread over a white space between groups of color, I make the chain with both threads at once, taking care to make the treble with the white, as it is less noticeable than any other way, and it is not always feasible to break the thread, as between two petals, for instance. If one row of color commences well to the right of the last row, carry the thread across the top of spaces in a long

drawn-out loop, fastening where required, and work over the two threads at the same time. Where the colored row commences to the left of where the previous colored row ended, work back to the proper place with slip-stitch, chain three for the first treble, as always, then make the white spaces, as required, over the colored trebles.—Mrs. A. R. Blake, Vermont.

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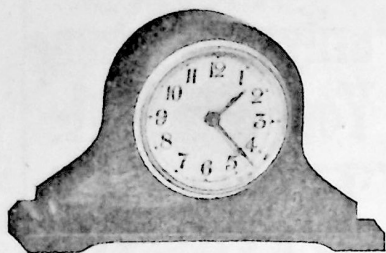


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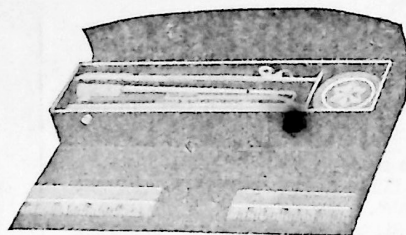
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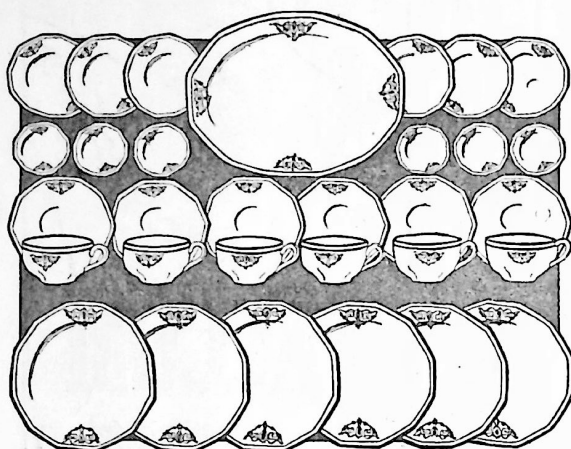


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One Meat-Platter      Six Dinner-Plates      Six Ind. Butters  
Six Cups      Six Saucers      Six Dessert-Plates

The set is sent to you, prepaid, and guaranteed against breakage. We want every club-raiser to have one of these Arcadia dinner-sets. It will be the best advertisement we know of. Hence our liberal offer.



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*Given for*

*Six*

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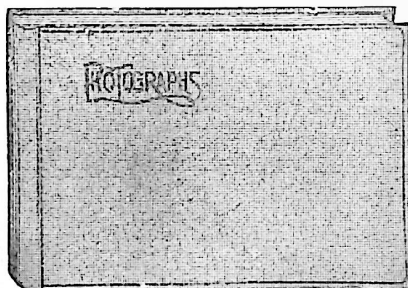
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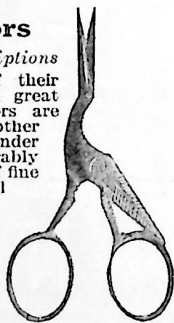
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**NEEDLECRAFT**  
Augusta, Maine

## Wide Beading in Filet-Crochet

By IDA C. FARR

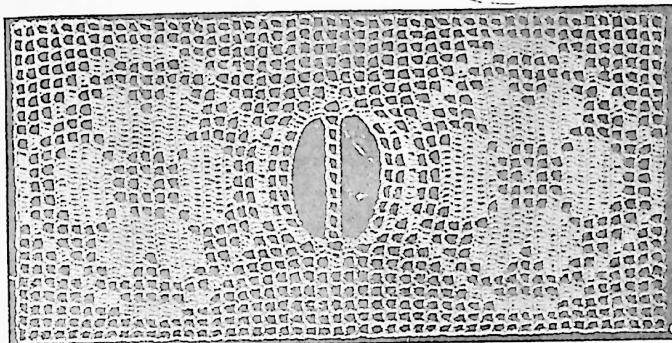
USING a thread which will give you 7 spaces to the inch, for a beading about three and one-half inches wide, finer thread for a narrower beading, or coarser for a wider one, make a chain of 75 stitches, turn.

1. A treble in 8th stitch, for 1st space, 8 more spaces (of chain 2, miss 2, 1 treble), 16 trebles, counting all, 9 spaces, turn.
2. Eight spaces (chain 5, treble in next treble, for 1st space of row), 4 trebles, 5 spaces, 4 trebles, 8 spaces, turn.
3. (Seven spaces, 4 trebles) twice, 7 spaces, turn.
4. Six spaces, 4 trebles, 3 spaces, 10 trebles, 3 spaces, 4 trebles, 6 spaces, turn.
5. Five spaces, 4 trebles, 3 spaces, 16 trebles, 3 spaces, 4 trebles, 5 spaces, turn.
6. Four spaces, 4 trebles, 4 spaces, 16 trebles, 4 spaces, 4 trebles, 4 spaces, turn.

ing appropriate costumes might prove useful to some puzzled woman.

Morning dress should always be extremely quiet and should above all things be neat and trim. Reserve your elaborate frocks and richly trimmed hats for the afternoon. The wearing of much jewelry in the morning is considered bad taste. Handsome jewels and rich ornaments are intended for balls and receptions and formal dinners.

Afternoon dress is naturally more elaborate than morning dress, but just how elaborate depends upon what is to be done in the afternoon. If you are going calling, wear a handsome suit, a Georgette blouse of the same color as the costume, or an elaborate lace or embroidered blouse, or a handsome one-piece frock and separate wrap. A dressy hat should be worn and white or



Wide Beading in Filet-Crochet

7. Three spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, \* 16 trebles; work back from \*.
8. Three spaces, 4 trebles, 1 space, 13 trebles, 1 space, \* 10 trebles; work back.
9. Two spaces, 4 trebles, 2 spaces, 16 trebles, \* 3 spaces; work back.
10. Two spaces, 4 trebles, 3 spaces, 10 trebles, \* 5 spaces; work back.
11. Two spaces, 4 trebles, 4 spaces, 7 trebles, 2 spaces, \* 4 trebles; work back.
- 12 to 21. Same as 10th to 1st, reversing the order of rows.
- 22, 23. Like 2d and 3d rows.
24. Six spaces, 4 trebles, chain 26, miss 26, 4 trebles, 6 spaces, turn.
25. Five spaces, 4 trebles, 11 spaces (9 on chain), 4 trebles, 5 spaces, turn.
26. Like 24th row.
- 27, 28. Same as 23d and 24th rows. Repeat from 1st row.

### The Etiquette of Dress

By LESLIE GORDON

THERE is an etiquette of dress just as there is of manners, but many women do not know it. They understand, of course, that a wrapper is only intended for morning and that an evening dress must be worn to fashionable evening parties in the city, but any other sort of dress, as soon as it ceases to be a "best dress" they will wear at "any old time," to use a bit of expressive slang. Now the kimono is the most comfortable of garments; and in its place, which is in the privacy of one's own room or thrown over the underwear or nightdress for a bath wrap, it is both convenient and appropriate, but at the family breakfast-table nothing could be in worse taste.

Yet I have known many otherwise refined women to placidly pour out their husband's coffee, every morning clad in a pale-blue or red creation from the land of the Mikado. I often wonder how such wives would like it if their husbands should answer the breakfast-bell clothed in a blanket or Turkish-towel bath-wrap. Yet the etiquette of the kimono and the bath-wrap is the same.

To the woman who has but few opportunities of going about, the etiquette of clothes is sometimes a puzzling problem, and many a pleasing gathering is spoiled by anxiety as to what to wear. Now to go minutely into the detail of dress suitable for each occasion would be to fill this article with nothing but a catalogue of clothes. But perhaps a few hints regard-

light-colored gloves. At day weddings hats are always worn, except of course by members of the bridal party, and handsome street costumes. At evening weddings, evening dress is the proper thing.

At dinner-parties the dress depends very much on the dinner. At a large and formal dinner, evening dress is worn. At a small dinner among people of moderate means, the women wear pretty afternoon dresses, but at any city dinner-party, no matter how small, the costume of the men should be the same, the dress-suit. It is only at a stag dinner that a man can wear a Tuxedo coat.

LET me tell other "hope-chest" girls how I made a hatpin-holder: The part holding the pins is a small olive-bottle. A piece of an old innertube cut the size of the bottom of the bottle, washed and placed inside, prevents the harsh, jangling sound when the pin is dropped in. As the furniture of my room is dark oak I chose ecru crochet-thread No. 50 to make the cover of the bottle; it is easily shaped—mine fits perfectly. Begin with a chain of a few stitches, joined, fill this ring with trebles, then make treble in treble, widening to keep the circle flat, until it is of requisite size. Then work in knot-stitch, with a beading about one half inch wide when the cover has reached the waistline of the "kewpie" or doll you intend using—I used the former. Then knot-stitch again to the top, finishing with a row of trebles and small scallops. The "kewpie" may be dressed in any way desired; mine has rompers of pink silk crepe, the neck and sleeves buttonholed with white. A pink ribbon sewed to his clothing, or a tight band around the waist under the rompers, then passed through the beading and tied on the opposite side in a bow, holds him fast to the bottle, and completes a unique and pretty hatpin-receptacle. One might dress a small doll with skirts stuffed as a cushion to hold pins, attaching this to the bottle in the manner described. —Gladys Bustard, Michigan.

TO stiffen crocheted baskets make a syrup in the proportion of one teaspoonful of sugar to two teaspoonfuls of water. Boil only until dissolved. Dip the basket into the hot syrup, taking care that it is thoroughly wet, pull into shape over the bottom of an inverted milk-bottle, jelly-tumbler or other suitable mold, and let dry in the sun or a slow oven. —Mrs. G. L. Y., Maine.



# For the Small Ruler of the Household

By MARGARET ASHCROFT

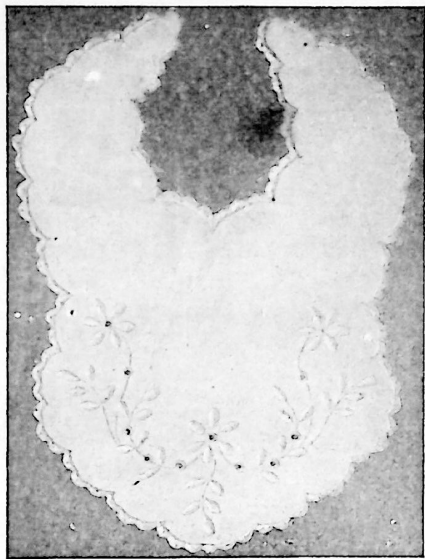
IT goes without saying that every baby likes a gertrude; hence in preparing a wardrobe for the little newcomer this comfy garment should be generously supplied. A sensible bachelor-girl of my acquaintance says she always has one of them on hand, in which to place a few stitches as occasion offers, and that as soon as the little slip is completed she is sure to find among her letters a tiny one announcing the arrival of a small son or daughter at the home of one or another of her friends. Then off the little garment is posted by mail or messenger, and another takes its place. She never gets one ahead—so she laughingly declares.

And it is such a simple, comfortable little garment that the favoritism accorded it is scarcely to be wondered at. There are only the two side seams to sew, and the more simple the decoration the better, so that it is neat and dainty. The two-inch hem on the model illustrated has a row of feather- or brier-stitching at top, and the same stitch, finer, is used for the graduated stems of the eyeleted daisies, consisting of six eyelets surrounding a center eyelet, for the smaller circles, and eight for the larger ones. To make the feather-stitch (single), draw the thread up through the material and hold it down with the left thumb, turning it toward the right; insert the needle about one eighth inch—less for the very fine stitch—from where the thread was drawn through, take a stitch of the same length, slanting downward from right to left, draw through, and repeat on the other side, reversing the operation, turning the thread to the left and slanting the stitch from left to right.

The little garment is finished around neck and arms with tiny buttonholed scallops, and closed on the shoulder by means of a pearl button and loop. Trios of the graduated stems, with daisies, are pendant at front, simulating a yoke; indeed, the pattern is as delicate as possible, and just the thing for a garment to be presented to a wee newcomer.

And there is the bib, one of the essentials of teething-time if no other; but really a very dainty accessory to the outfit of baby at any time, since it lends an air of distinction to the plainest little slip which boasts no other embroidery. The design is carried out in solid and eyelet-work, an eyelet at center of each six-petaled daisy, the leaflets and stems also in padded satin-stitch, with eyelets breaking the stems at intervals. The edge is buttonholed in tiny scallops forming large ones, and the bib is prettily shaped. Underneath, at the neck, is fastened a tiny protector consisting of two pieces of linen or cotton, interlined with wadding and quilted. If preferred there may be a lining of waterproof cloth beneath the ornamental exterior—such devices being necessary only when the wee one is going through the trying experience of "getting teeth."

And there is always the baby's pillow, for carriage or bassinet, which should be as dainty and babyfied as possible, yet with the embroidery so arranged and of such a character that it will not interfere with the small ruler's comfort in any way. The pillow shown has a center almost free from decorative stitchery, which is quite as it should be. A half dozen small daisies, each of five eyeleted petals, surround the center



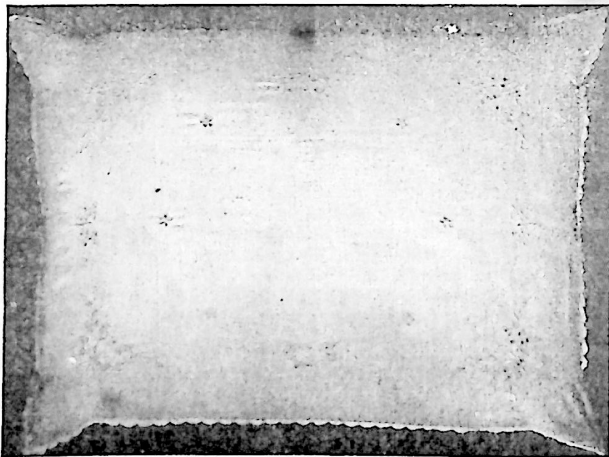
No. 1664 D. One of the Essentials at Teething-Time

space, with a wreath-shaped motif above and below, these mainly of eyelets, with a few small leaflets or petals of padded satin-stitch. Larger motifs of the same character fill the corners, and smaller ones are placed midway between corners, at the ends.



No. 1665 D. Every Baby Likes a Gertrude

The edge is buttonholed in fine scallops. There may be a lining of any desired color—"pink for a boy and blue for a girl," being the generally accepted rule; and the back of the pillow-slip should be so arranged that it may be readily removed for laundering—since all baby's



No. 1666 D. Always the Pillow, as Dainty and Babyfied as Possible

belongings must be immaculate. A good way to do is to make the back in two pieces, fastened by means of buttons and buttonholes or snaps; then baste front and back together and buttonhole through both.

❧

## Requests

WILL not some contributor send a bag made of the seeds of muskmelons, with full directions, in some new and attractive design?—Miss E. C., Pennsylvania.

I SHOULD like very much to see a knitted yoke, with full directions, in the same style—with four points—as the tatted yoke, No. 1, on eighth page of July, 1919, issue.—Mrs. W. L. C., Missouri.

I WISH to make a pair of tatted bedroom slippers. Will some one kindly send a sample for publication, with full directions?—Elsie McCrory, West Virginia.

I WISH to see a child's tatted yoke, with sleeves, also medallions and edging to match, with insertion; should also like a bonnet matching the yoke.—Mrs. N. F. G., Vermont.

I DESIRE a yoke-pattern suitable for trousseau nightgown, in the most open, lacy pattern possible, with the least work, either filet or other simple stitch. A butterfly or four-leaf clover would seem a suitable design, or perhaps a bluebird—signifying happiness. I should also be glad of an insertion for towels to match, or any pretty insertion. Nearly all I find in the books are three or four inches in width, which seems to me too wide.—C. R., Massachusetts.

I SHOULD like to have a "Liberty-Bell" medallion, measuring four inches in diameter at smallest part when crocheted with No. 50 crochet-cotton, the clapper, where it was broken, and other parts, plainly indicated by the solid work in filet-crochet. Am sure others would like such a medallion, also.—Valeria Dutton, Ohio.

I AM making a bedspread, using the lovely "Greek Key" insertion which appeared in October, 1919, and wish a border to match, with turned corner, if possible, about three inches in width.—E. Y., Wisconsin.

I SHOULD like corners for twelve-inch tea-napkins in filet-crochet, new and attractive designs; should like the initial "B" for one.—Clara B. Casey, Massachusetts.

I HAVE long been looking for some especially pretty crocheted insertions for pillow-slips, sheets, towels, and so on. I especially wish designs for Grecian and bowknot; also fleur-de-lis insertion.—B. L. M., Massachusetts.

I HAVE just learned to do tatting, the only difficulty I have being in fastening my thread at the end of the row in order to avoid an unsightly knot. Can any experienced "tatter" help me in this? I shall be very glad to see any new and pretty designs in tatting.—Mrs. L. M., Michigan.

I SHOULD like suggestions for utilizing a worn, hand-woven bed-blanket, which I wish to divide and fix in some attractive way. Have thought of a pillow-top and small table-cover, and should be glad of suggestions for finishing either, or for other ways of using the blanket. I wish also patterns for crocheted protectors, chair-backs or "tidies," now so much used on upholstered furniture. I wish to provide a set for dining-room chairs, and shall appreciate new ideas or ways to make them.—H. F. G., Michigan.

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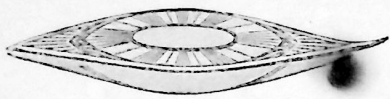
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Cut-Glass  
Candy-Jar

Given for  
Eight  
Subscriptions

No. 6486. Cut-glass candy-jars are the very latest fashion. They are ornamental as well as useful. For gift-purposes they are supreme. The one we have chosen is very beautiful. The illustration shows the style and decoration. The decorations are cut into the glass, and the shape of the cover is very distinctive. The height of the jar, including cover, is about 9½ inches. The diameter of the mouth of the jar is 3½ inches. We highly recommend this premium, and we guarantee against breakage in transit.



### Sterling-Silver Tatting-Shuttle

Given for Four Subscriptions

No. 6202. Sterling silver carries its own guarantee of quality and needs no elaboration. Shuttle is fitted, in size, to the hand, has wide space for thread, with close points, and can be wound without a holder. Notice the pointed end for picking up picots. Finished in dull gray.



Crushed-Silver  
Bonbon-Dish

Given for Four Subscriptions

No. 6059. You must see this dish to fully appreciate it. It is all in shining silver and gold. The outside is thrice coated with sterling silver and the inside is bright with a fine deposit of gold.

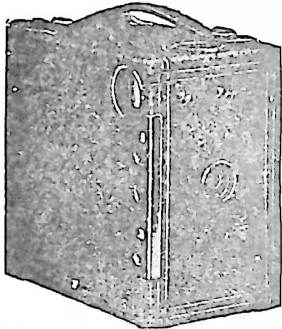


### Beautiful Bud-Vase

In Genuine Cut Glass  
and Silver Plate

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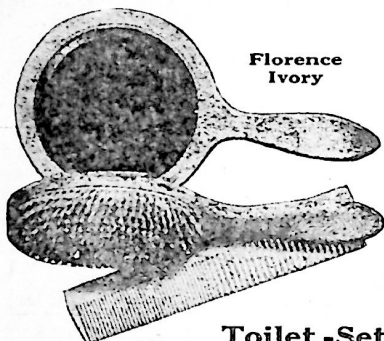
No. 6512. A useful and ornamental decoration for Dresser, Desk, Mantel, or Table. The cut-glass tube can be removed from the base for cleaning. The base is finished in silver plate. The tube is 8 inches tall and just the right size for one rose-bud or other flower. It is also useful on dresser as a hatpin-holder.



### Premo Junior

Given for Ten  
Subscriptions

No. 6046. This box type possesses features found in no other camera of this character. It uses the film-pack exclusively, loads in daylight, and single exposures may be removed at any time for development. To load: Open back, drop film-pack in place—close the back, and camera is loaded in daylight. Has automatic shutter for time or snapshots, two view finders and two tripod-sockets. Takes a clear, sharp picture 2½x3½ inches.



Florence  
Ivory

### Toilet-Set

Given for Twelve Subscriptions

No. 6181. Brush and comb of this set are exactly the same as those described in our premium No. 6180. The mirror here also comes in the popular Florence White Ivory, with a 4½-inch round beveled French Glass, very heavy and particularly well constructed. It is a beautiful and useful combination.



Cut-Glass  
Bonbon-Dish

Given for Eight Subscriptions

No. 6328. For bonbons, spoons, and many other purposes, this is a beautiful dish. The flowers and hob-stars are cut in the latest satin-finish, and the floral-and-mitre cutting combines an arrangement of beauty which is found only in the higher-grade lines of cut glass. Eight inches long, 3½ inches wide. A very attractive high-grade, stone-engraved dish. Sent prepaid, and safe delivery guaranteed.



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No. 6414. Made by one of the best known manufacturers of high-grade hosiery in America and carries their trademark in gilt letters on the toe of every pair. Silk lisle is a material that possesses a silklike lustre, but which is more serviceable. Reinforced fourply toe, heel and garter-top. This construction prevents ripping and insures long life to the hose. Sizes 8½ to 10. Colors Black or white. State size and color.

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NEEDLECRAFT  
Augusta, Maine

## From the August Garden

By MRS. SARAH MOORE

IN August the vegetable garden yields the most abundant returns of the year, and down in the orchard peaches, early pears and summer apples are ripening fast, while the blackberry-bushes are loaded, and in the pasture or on the hillside the huckleberries and blueberries are turning glossy-black like shoe-buttons or blue like the baby's eyes as the case may be. The men of the family are beginning to talk of huckleberry pies or blueberry puddings. Green corn will soon be ready for picking, and the tomato-plants and cucumber-vines are bending under luscious burdens. If the table is not bountifully supplied during this month it is the housewife's own fault; for every country home should have a garden of its own and even in the towns and cities, fresh vegetables and fruits, though naturally much higher-priced than they used to be, are cheaper than meat, and certainly very much more healthful for the main part of the diet during hot weather. But everybody tires occasionally of the same old ways of preparing food, so here are some novel and delicious receipts for August vegetables and fruits for present use, as well as certain preserving hints to help along the winter menu.

**Mint-Jelly-and-Cucumber Salad** This is a most cooling and delicious salad for a hot day. The easiest way to make it is to buy the gelatine with the mint-flavor all ready to prepare. But, if you prefer and have plenty of mint in the garden, pick a large handful, wash and simmer slowly in water enough to cover until the liquid is reduced one half and very strongly flavored with the mint, add a teaspoonful of lemon-juice for each cupful and gelatine enough to make a rather stiff jelly. A heaping tablespoonful to two cupfuls of liquid is the usual quantity; but the amount varies with different brands, so read the directions on the package. Pour into a mold to harden and serve on lettuce-leaves garnished with slices of cucumber cut plain or notched like cogwheels.

**August Salad** Wash even-sized beets and cook in boiling salted water until tender (an hour or longer). Plunge them into cold water and rub off the skins. Slice rather thin and then let them stand in weak vinegar on ice or in a cold place. Cut into dice enough cold boiled potatoes to make two cupfuls, add one cupful of cold boiled Lima beans, string-beans or peas, one tablespoonful of chopped parsley and a few drops of onion-juice. Mix lightly with a fork and season with French dressing made with one teaspoonful of salt, one quarter of a teaspoonful of paprika or a dash of Cayenne pepper, three tablespoonfuls of olive-oil and one table spoonful of vinegar or lemon-juice. When ready to serve, arrange on a platter. Mayonnaise can be served with this and, of course, improves it; but it is not really necessary, as the French dressing already poured over it makes it very appetizing.

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**A Novel Jelly** This is an apple jelly with a rose-geranium flavor. Any kind of early ap-

ples can be used as well as some of the later fall varieties. Cut up the apples without peeling. Add two quarts of water to every peck of apples. Bring to the boiling-point and then set back, or if you are using gas, lower the light and let them simmer until they are soft. Without removing from the kettle mash with a potato-masher and then drain through a coarse sieve. Let the juice drop through a jelly-bag. Put the juice in a kettle, bring to the boiling-point and let boil twenty minutes; then add an equal measure of heated sugar. Again bring to the boiling-point and let boil five minutes. Take two or three sprays of rose-geranium leaves, wash and bruise some of

the leaves slightly, by pressing between the fingers. Hold the bunch in hand and pass through and through the syrup until the desired strength of flavor is obtained. This process takes about the last five minutes of the cooking. This jelly is very pretty colored pink with a little currant-juice. Pour into jelly-glasses, cover the top and place in a sunny window for twenty-four hours. Seal and keep in a cool, dry place.

**Peach Delight** Line a charlotte-russe mold with lady-fingers or stale sponge-cake carefully trimmed to fit, and fill with a pint of peaches which have been stewed until tender enough to rub through a sieve. Stir into it an ounce of gelatine dissolved in a little water; let it get perfectly cool and whip into it one pint of stiffly whipped cream. Fill the mold with this and set away to harden, or line the bottom of a compote-glass with a thin slice of cake, pour in the mixture and when hard garnish with fresh peach slices and whipped cream.

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### Hints for Cooking Summer Vegetables

There is always danger of overcooking vegetables.

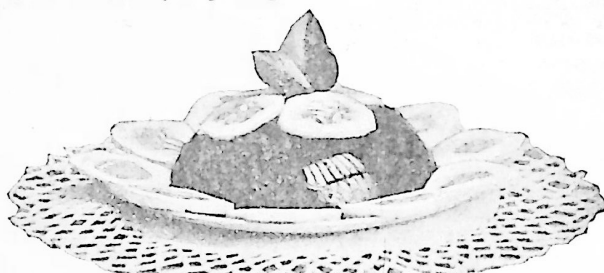
Prepare them whenever possible so that they can be eaten just as soon as they are done. A little baking-soda added to the water in which they are cooked helps to make tough or old vegetables tender and more digestible. In frying eggplant, tomato or squash, the hot fat will cook them sufficiently so that parboiling is unnecessary in most cases. In baking vegetables more of the food-value is preserved than when they are boiled. To put on our table delicious vegetables, strict attention must be paid to the flavoring and to the sauce

served with them. Any cooked vegetables, provided they are firm enough to be cut into small dice, can be made into scallops and ragouts, by warming them in some well made and well flavored sauce. These mixtures may be used as fillings for borders of any kind, or, if put in shells, ramekins or small soufflé-cases, they can be covered with brown crumbs and baked. The more distinctly flavored a vegetable is, the better it is suited for dishes of this kind.

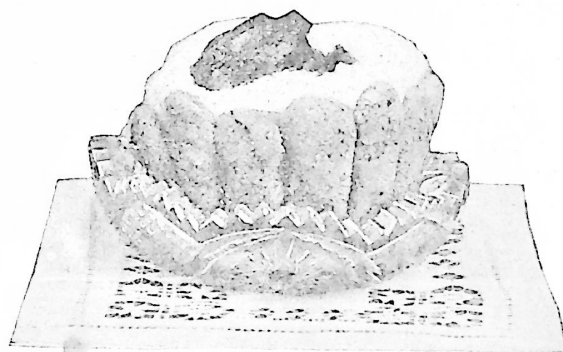
### Stuffed Summer Squash

Stew

small summer squashes in boiling water for ten minutes. Then cut in halves and scrape out the pulp, take out the seeds



MINT JELLY AND CUCUMBER SALAD—Mint Jelly Decorated with a Sprig of Mint and Surrounded with Sliced Crisp Cucumber Makes an Appealing Dish for a Hot Day



PEACH DELIGHT—Peaches Sliced, Lady-Fingers, Whipped Cream and Gelatine Make This a Very Delicious Dessert



and press the pulp as dry as you can. Chop fine one onion, fry in lard until light-brown, add one tomato chopped fine and a tablespoonful of chopped parsley, add two cupfuls of bread-crumbs and the squash-pulp. Season with salt and pepper and add one egg well beaten. Heat the whole filling in a saucepan until it forms a smooth paste. Put in squash halves, cover with buttered crumbs and bake until the top is well browned. Serve garnished with slices of hard-boiled egg and parsley.

**Tomato-Cup Salad** For this salad take as many tomatoes as you have people to serve. With a sharp knife remove a slice from the bottom of each one so that it will stand firmly, and then carefully hollow out the tomato, taking care not to bruise the outer skin. Put the contents of the tomatoes into a bowl with two or three green peppers which have had the seeds removed. Add also one onion and a small head of the white inner leaves of lettuce. Chop all this quite fine and season with French dressing, and with a spoon fill the tomato-shells with the mixture. Serve with a spoonful of mayonnaise on top.

**Baked Tomatoes and Corn** One cupful of cooked corn, one cupful of sliced or quartered raw tomatoes, four tablespoonfuls of butter, four tablespoonfuls of bread-crumbs, one teaspoonful of sugar, and seasoning of salt and pepper. Mix and pour into a buttered baking-dish. Sprinkle a few bread-crumbs over the top, dot with small pieces of butter and bake for half an hour in a moderate oven. Serve hot in the dish in which it was cooked.

**Rice-and-Tomato Pie** Grease a pudding-dish and cover the bottom with cooked rice. Put in a layer of tomatoes, then one of rice, and season with salt and pepper. Repeat until the dish is three-quarters full. Cover the top with oiled or buttered cracker-crumbs. Bake in the oven until the crumbs are brown.

**Cauliflower-and-Beet Salad** Boil a head of cauliflower in a piece of fine cheesecloth until tender. Remove from the fire and break into flowerets, sprinkling with a tablespoonful of lemon-juice. When cold, arrange neatly in a dish adding beets cut into dice, a tablespoonful of finely chopped parsley and a teaspoonful of finely minced sorrel. Mix them lightly with a French dressing and garnish the base of the salad with a border of boiled carrots and beets, cut into fancy shapes.

**Beets Stuffed with Meat** Take several big beets which have been parboiled and skinned, cut a slice from the top of each and scoop out the center of the beets; chop fine the portion which has been removed, together with an equal quantity of cold cooked lamb or veal, add an egg and seasoning to taste, mix well, and refill the cavity; replace tops, and set in a slow oven for ten or fifteen minutes.

**French Beets** Boil young beets until tender, peel and slice, and to five medium-sized beets use three tablespoonfuls of cream or rich milk. Heat again and immediately before serving add one tablespoonful of vinegar and one teaspoonful of brown sugar. Serve hot.

**Southern Corn Fritters** These are delicious as an accompaniment to fried chicken. Use four or five ears of young corn. Cut the kernels from them and add two beaten eggs, half a teaspoonful of salt, a little pepper, a cupful of flour and a cupful of cold milk. Have a hot frying-pan well greased and drop in the batter by spoonfuls. Fry on one side about four minutes, and then turn and fry on the other.

**Down-East Green-Corn Pudding** Scrape out the pulp and milk of green-corn ears: to a quart of pulp add three beaten eggs, one cupful of milk, a pinch of salt, a teaspoonful of sugar, and one tablespoonful of butter. Beat thoroughly, pour into a buttered baking-dish and bake for half an hour in a quick oven.

**Pear Dumplings** These dumplings have a very novel and delicious crust made with peanut-butter instead of lard. Sift together two cups of flour, two teaspoonfuls of baking-powder, one teaspoonful

of sugar, and one half teaspoonful of salt. Rub into this one third cup of peanut-butter and moisten with ice-water. Roll out and cut into squares large enough to enclose a pear. The pears should be pared, cored and cooked in water sweetened with sugar and flavored with lemon. Sprinkle the pear with sugar and cinnamon, wet the edges and press together. Bake as ordinary dumplings.

**Red Pudding** This is a sweet pudding made of beets. Most people who have tried it are very fond of it. Take six medium-sized beets, parboil, cut in cubes, and place in a deep pudding-dish; beat one egg with half a cupful of milk or cream and a tablespoonful of best Orleans molasses; pour over the beets, and bake in a quick oven for about twenty minutes.

**Pears and Green Ginger** Take eight pounds of hard green pears, eight pounds of sugar, juice of four lemons and one fourth pound green ginger-root. Pare and cut fruit in thin slices. Cut lemon-rind in small, thin pieces. Boil slowly until of the desired consistency. Seal in glasses.

**Peach or Apricot Marmalade** Peel three pounds of peaches or apricots and cut the fruit in halves. Take half their weight in sugar and cook until soft. Shred one ripe pineapple and cook with three-fourths of its weight in sugar. Put apricots and pineapple together, cook to desired consistency and seal in glasses.

**Blackberry Relish** Put seven pounds of blackberries in the preserving-kettle with three pounds of sugar and a pint of cider-vinegar. Tie in a cheesecloth bag, two teaspoonfuls of cloves, cinnamon, allspice and a teaspoonful of nutmeg. Place the spices in with the fruit, sugar and vinegar and let stand two or three hours. Place the kettle over the fire, bring slowly to a boil and cook about ten minutes. Take out the berries with a skimmer and spread on a platter while the juice is cooked down to about a half the original quantity. Pack the berries in a stone or glass jars, pour the syrup over them, and seal.

**Blackberry Jam** Mash a few blackberries in the bottom of a preserving-kettle, using a wooden potato-masher, and so continue until all the fruit is used. Heat slowly to the boiling-point and measure. Return to preserving-kettle, add an equal measure of heated sugar, and stir until thoroughly mixed. Again bring to the boiling-point and let simmer forty minutes. Store in tumblers or stone jars. Raspberry jam may be made after the same receipt, using raspberries in place of blackberries.

**How To Dry Blackberries for Winter Use** These are delicious for pies, and are, of course, the cheapest way of preserving the fruit, where one may have it for the picking. Spread on the plates, or trays lined with clean brown paper, and dry carefully in the sunshine, protecting, if necessary, from flies and dust, with mosquito-netting. Bring in the house at night. As soon as perfectly dry put in glass jars, if you have an extra supply, or in tight paper bags. When ready to use, soak in cold water overnight, then stew and sweeten to taste.

**Huckleberry or Blueberry Pudding** Pour a pint of hot milk over a pint of bread-crumbs. Take enough blueberries to fill a pint measure. Run them through the food-chopper, mix with the milk and bread-crumbs and add two well beaten eggs, half a cupful of sugar and a pinch of salt. Put in a buttered dish, bake twenty-five minutes and serve hot. This can be eaten with sauce or cream and sugar. Garnish with a ring of fresh berries.

**Huckleberry Cake** Take three eggs, half a cupful of butter or butter-substitute, one heaping cupful of sugar, two cupfuls of flour, one teaspoonful of baking-powder, quarter of a cupful of milk and two cupfuls of huckleberries. Bake and eat hot with cold sauce.

**Cold Sauce** Beat one teacupful of butter and two of sugar to a froth, then add one teacupful of boiling water, a little at a time. When cold, flavor with vanilla, or, better, a tablespoonful of grape-juice and a sprinkle of nutmeg.

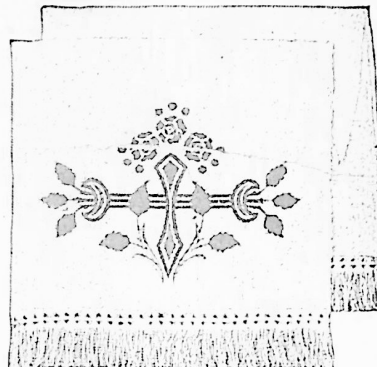
## Earn a Needlecraft Gift



### Curly-Head

Given for Four Subscriptions

No. 6482. Let us introduce this dear little dolly into your home. We call her Curly-Head because her soft, silky hair is apparently genuinely curly. (This is a real wig and not a painted one.) Curly-Head stands 13 inches tall in her stockinged feet, and she comes dressed in a pretty party-frock. Her head is unbreakable. Her body is stuffed and her arms and legs jointed. This is the greatest doll-bargain that we have seen for many a day.



### Aberdeen-Crash Table-Runner

Given for Four Subscriptions

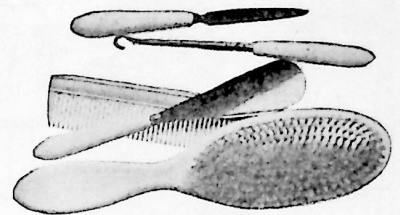
No. 6377. The moment that you take this runner from its wrapper it is ready for use on your parlor-table, for it requires no embroidery-work or hemming. A floral pattern is stamped, stencil-like, in red, green and brown on each end, while a neat fringe adds a finishing touch. It is 17x52 inches; and, as you probably know, Aberdeen-Crash, a material that resembles gray linen, will stand long wear and rough usage beside always looking fresh and clean.



### Popular Paris Chain

Given for Four Subscriptions

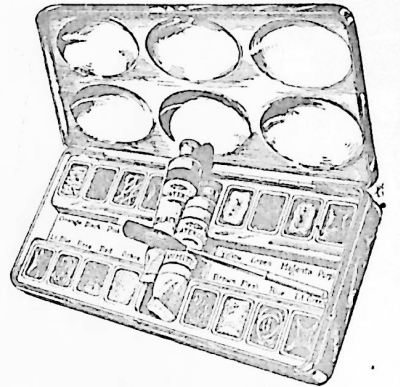
No. 6516. This striking and popular-style chain is made of amber-colored celluloid beads, links, and pendant of the same shape and arrangement shown in the illustration. The largest beads are 1 1/2 inches long and the pendant is 2 1/2 inches long. The chain slips over the head and is of such ample length as to require no fastening to bother with. The Paris chain is bound to delight any woman who at all cares for neck-chains.



### 5-Piece Toilet-Set

Given for Ten Subscriptions

No. 6180. In this convenient set are included: A famous "Keepclean" Hair-Brush, size 10x2 1/2 inches with eleven rows of medium-length, best bristles—7 1/2-inch Comb, Shoe-Horn, Shoe-Hook, and Flexible Nail-File. Handles, and all parts where metal is not required are made of Florence White Ivory, a composition closely resembling genuine ivory. It is clean, white, washable, and durable. All are carefully packed in an attractive box.

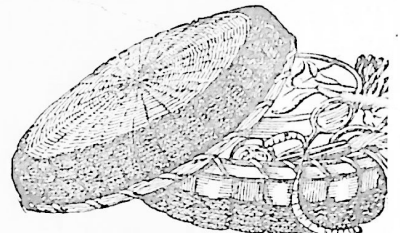


### "Rembrandt" Paint-Box

Given for Four Subscriptions

No. 6451. This is a high-grade, artist's moist-color outfit with the widest range of color-possibilities.

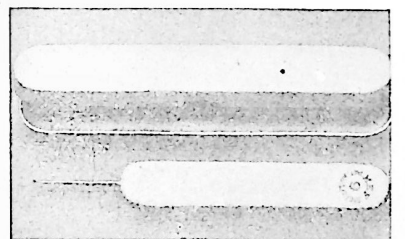
There are sixteen pans of regular colors, a tube each of black and of white moist colors and a camel's-hair paint-brush. The outfit is of the famous Milton-Bradley manufacture. All comes in a special partitioned metal box 8 1/2 x 3 inches.



### Sweetgrass Sewing-Basket

Given for Ten Subscriptions

No. 6252. American Indians, at the St. Regis Reservation, hand-weave these sweet-smelling baskets for us. With its close-fitting top it makes a neat and appropriate basket for the sewing-club or to take with you when calling or traveling. In your own home it keeps your sewing-work and materials always handy and it is a beautiful ornament for any room. The several articles shown in the basket will suggest uses to which you can put it. These articles are not included in our offer. Its delightful perfume will last for years. Average diameter 9 inches. Ample deep, strong and serviceable.



### New-Idea Crochet-Needle

Given for Four Subscriptions

No. 6439. Those who have used this new crochet-needle, including members of Needlecraft's Staff, say that, once you adopt this needle, you never will go back to the old one. The flat handle enables one to hold the needle easily and securely between the thumb and finger without cramping the hand, thereby giving a uniformity to the work which cannot be secured by any other shape of handle. It is being adopted by the best crochet-workers. The handle is French Ivory. The needle comes in a handsome plush-lined, ivory-finished case, making it exceptionally appropriate for gift purposes. Sizes 8 (medium) to 14 (fine). State size when ordering.

## SPECIAL OFFER

Select the gift that you would most like to have and send us the required number of yearly subscriptions to Needlecraft at 50 cents each; we will send each subscriber this magazine one year, and we will send you, prepaid, the premium of your choice. Order by name and number. Send all orders to

**Needlecraft**  
Augusta, Maine





#### Ladies' and Misses' Blouse

**D**EEP armholes and touches of embroidery combine to make this blouse, No. 9712, attractive.

The ladies' and misses' blouse-pattern, No. 9712, is cut in sizes from 34 to 42 inches bust-measure. To make the blouse in the 36-inch size will require 2½ yards of 36-inch material, and 1½ yards of banding.

#### Girls' Dress

**T**HIS smart little middy dress, No. 9724, is developed in a new way.

The girls' dress-pattern, No. 9724, is cut in sizes for from 6 to 14 years. To make the dress in the 8-year size will require 3 yards of 36-inch material, with ¼ yard of 36-inch contrasting goods.

#### Little Boys' Suit

**O**NE is just allowed to glimpse only the lower edges of the trousers beneath the long slip-over blouse.

The little boys' suit-pattern, No. 9706, is cut in sizes for 1, 2 and 4 years. To make the suit in the 4-year size will require 2½ yards of 27-inch material, and ½ yard of 36-inch contrasting goods.

#### Girls' Dress

**T**HE waist is fitted and joined to a gathered skirt which features pockets that stand out in pouch-effect.

The girls' dress-pattern, No. 9723, is cut in sizes for from 4 to 12 years. To make the dress in the 8-year size will require 2½ yards of 36-inch material, with ¾ yard of 30-inch contrasting goods.

#### Ladies' and Misses' Dress

**V**ERY charming in its simplicity is this gown of cool voile and cream net, No. 9700.

The ladies' and misses' dress-pattern, No. 9700, is cut in sizes for 16 years, and for 36 and 40 inches bust-measure. To make the dress in the 36-inch size will require 3½ yards of 36-inch material, 2 yards of plaiting, and ½ yard of 22-inch contrasting goods.

#### Ladies' Two-Piece Skirt

**T**O BE modish this skirt wears hip-tunics finished with plaiting.

The ladies' two-piece skirt-pattern, No. 9722, is cut in sizes from 26 to 32 inches waist-measure. To make the skirt in the 26-inch size will require 3 yards of 36-inch material, and 1½ yards of plaiting.

#### Ladies' Long-Waisted Dress

**F**OULARD always appears fresh and cool-looking, and thus is selected for this charming design, No. 9697.

We will send patterns of any of the garments illustrated and described above, by mail, postpaid, on receipt of twelve cents. In ordering, give number of pattern, and size wanted. Each number calls for a separate pattern.

Address *NEEDLECRAFT, Augusta, Maine*

The ladies' long-waisted dress-pattern, No. 9697, is cut in sizes from 36 to 42 inches bust-measure. To make the dress in the 36-inch size will require 4 yards of 36-inch material, with ¾ yard of lace and 2½ yards of ribbon.

#### Ladies' Waist

**A** PANEL front is given to No. 9714 which may be made with long or short sleeves.

The ladies' waist-pattern, No. 9714, is cut in sizes from 36 to 44 inches bust-measure. To make the waist in the 36-inch size will require 2 yards of 32-inch material.

#### Ladies' Two-Piece Skirt

**B**OUFFANT side drapery is the feature of this skirt, No. 9721.

The ladies' two-piece skirt-pattern, No. 9721, is cut in sizes from 26 to 32 inches waist-measure. To make the skirt in the 26-inch size will require 2½ yards of 36-inch material.

#### Ladies' Dress

**B**ESIDE its fly-away sash of white organdie, this dainty affair, No. 9701, also features a trim Tuxedo collar.

The ladies' dress-pattern, No. 9701, is cut in sizes from 36 to 42 inches bust-measure. To make the dress in the 36 inch size will require 3½ yards of 36-inch material, with ¾ yard of 36-inch contrasting goods.





## A sweater for every frock —now that you can wash them yourself

"I do believe that's another sweater, Betty! You have more sweaters than any other *three* girls I know!"

"Well, as a matter of fact, my dear, it isn't a new one—it's just washed."

"That fuzzy, woolly sweater washed? I simply don't believe it!"

"Of course it's washed, goosey—in Lux suds just the same as your blouses. It does look new, doesn't it?"

Lux whisks into the most wonderful suds. You just swish your sweater around in them and squeeze the rich lather again and again through the soiled spots. There's not the least bit of rubbing.

Rubbing hard cake soap on wool is simply fatal, you know. Either you get

the tiny fibres all mixed up and matted, or else you pull them way apart.

The Lux way is so different. It's so gentle with the delicate wool fibres. You can trust the brightest Shetland, the fuzziest Angora to these pure suds.

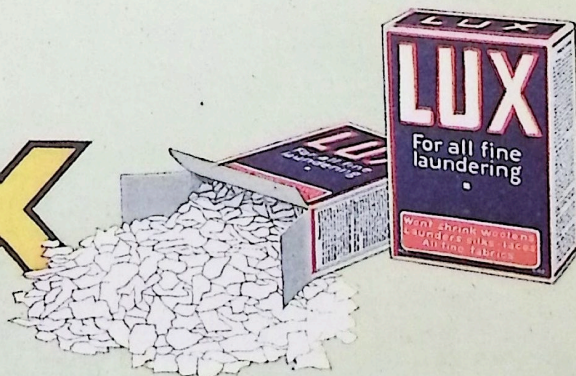
Your newest gay golf sweater with its short sleeves and big checked scarf—don't let it grow loose and baggy, nor get ridiculously small and tight. Launder it the Lux way. It will come out soft and shapely as the day you bought it.

Lux is so easy to use, so wonderfully quick. And it can't possibly hurt any fabric or color that can be trusted to water alone. Your grocer, druggist or department store has Lux.—Lever Bros. Co., Cambridge, Mass.

### How to wash sweaters

USE two tablespoonfuls of Lux to a gallon of water. Whisk into a rich lather in very hot water and then add cold water until luke-warm. Work your sweater up and down in the suds—*do not rub*. Squeeze the suds again and again through soiled spots. Rinse in three luke-warm waters. Squeeze the water out—*do not wring*. Spread on a towel to dry in the shade.

# LUX







## Uneda Biscuit

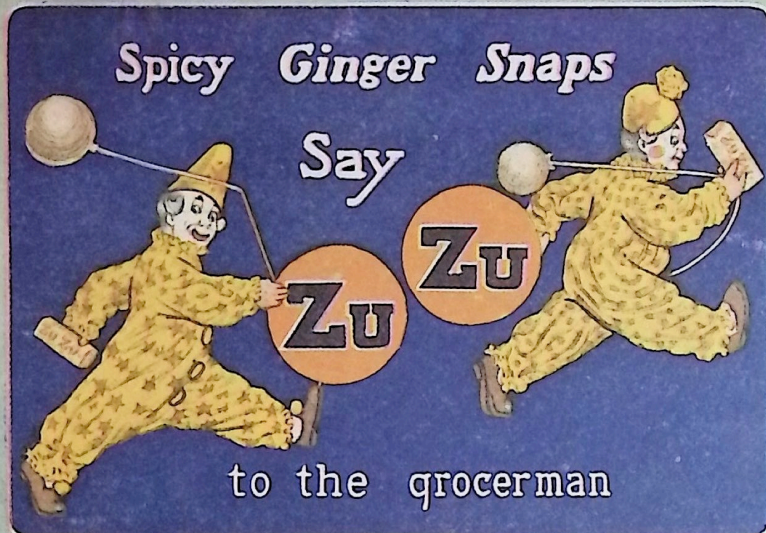
The perfect soda cracker

## NATIONAL BISCUIT COMPANY GRAHAM CRACKERS



contain graham flour made of whole wheat ground on old-fashioned burr stones

## Spicy Ginger Snaps



Say **Zu Zu** to the grocerman

## SOCIAL TEA BISCUIT

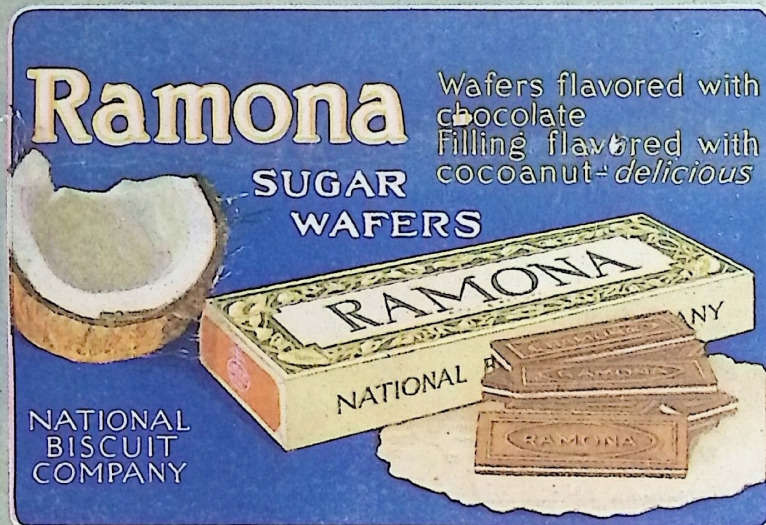


Desirable for all Occasions

## Ramona

Wafers flavored with chocolate Filling flavored with cocoanut—delicious

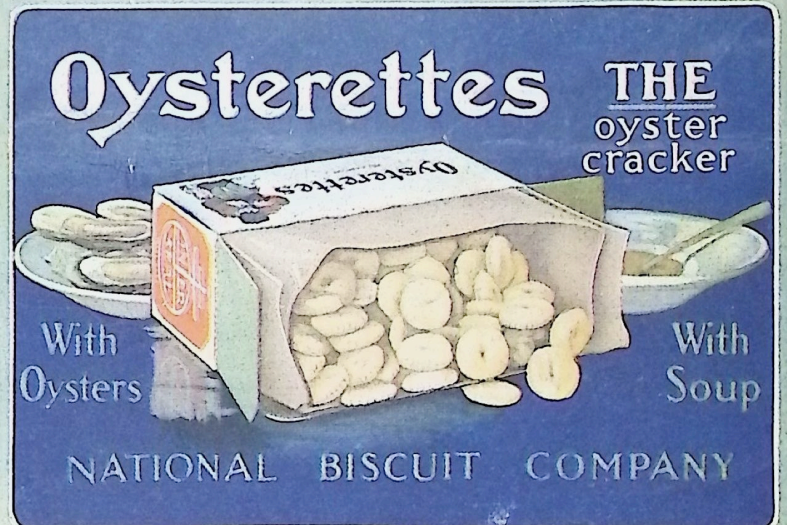
### SUGAR WAFERS



NATIONAL BISCUIT COMPANY

## Oysterettes

### THE oyster cracker



With Oysters With Soup

NATIONAL BISCUIT COMPANY

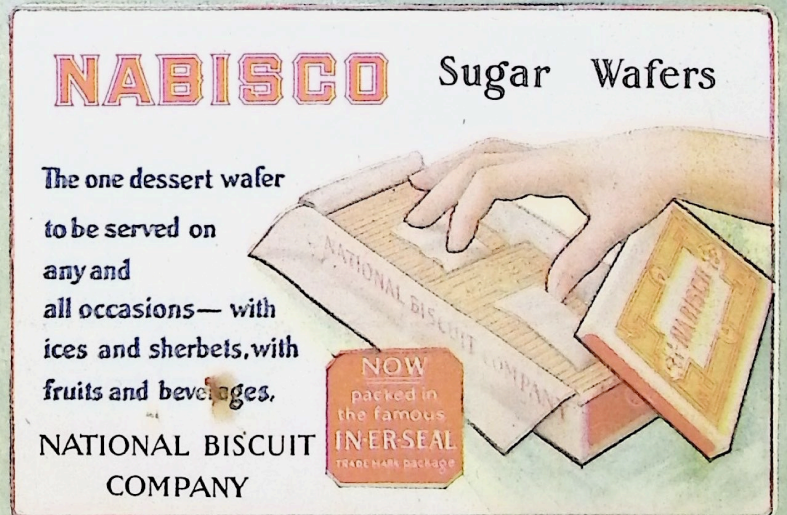
## LORNA DOONE SHORTBREAD



Make dainty shortcakes

Serve with fruits, berries or jams.

## NABISCO Sugar Wafers



The one dessert wafer to be served on any and all occasions—with ices and sherbets, with fruits and beverages.

NATIONAL BISCUIT COMPANY

NOW packed in the famous IN-ER-SEAL TRADE MARK package

Unexpected company is doubly welcome when there's a supply of NATIONAL BISCUIT COMPANY products in the house. Zest is also added to everyday meals. Baked as biscuit were never baked before, and kept oven-fresh in their protecting IN-ER-SEAL TRADE MARK package, they constitute a sure means to good home-keeping and warm hospitality. Keep a supply on hand.